



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

UC-NRLF



\$B 43 569

BD

701

C3

RESTORATION
OF THE
EARTH'S
LOST HISTORY.

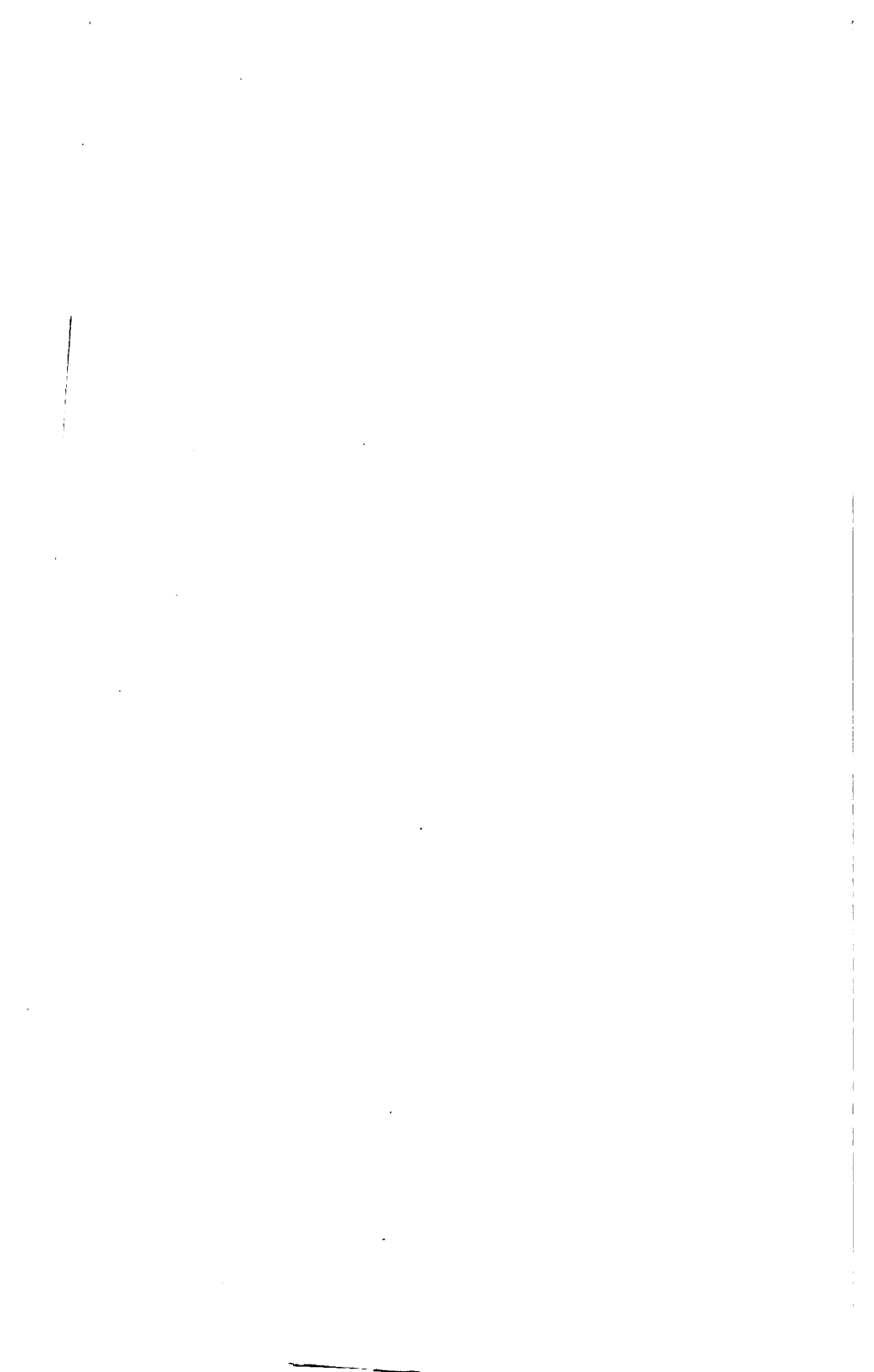
YC 30294

THE ROBERT E. COWAN COLLECTION
PRESENTED TO THE
UNIVERSITY OF CALIFORNIA
BY
C. P. HUNTINGTON

JUNE, 1897.

Accession No. *69933* Class No





RESTORATION
OF THE
EARTH'S LOST HISTORY.

The past, present and coming state of our Globe;

THE

REVOLUTIONS THROUGH WHICH IT PASSES FROM
ITS BIRTH TO ITS DEATH OR DISSOLUTION;

SHOWN FROM

NATURE, REASON, AND THE WRITINGS OF ANTIQUITY;
BOTH SACRED AND PROFANE.

(By J. S. Caird)



SAN FRANCISCO:

PRINTED BY FRANCIS & VALENTINE,

Commercial Steam Printing House, 517 Clay Street.

1868.

BD701
C3

69933

Entered according to Act of Congress, in the year eighteen hundred and sixty-eight,
in the Clerk's Office of the United States District Court for the District
of California.

P R E F A C E.

The reception and diffusion of the truths contained in this treatise should mark an eventful era in human history. The loss to man, for so many centuries, of the Earth's History (and consequently of his own) has been fraught with innumerable evils, curable only by its restoration. And for this the times seem fully ripe, to judge from the intense mental activity that has characterized the last half century, and that has converted every subject within or beyond the sphere of human research into a battle-ground of thought. Man struggles now, more than ever, to burst from the darkness that envelopes him, and to solve the problems of life; nor can he rest until the deformities of the actual world are reconciled with the beauties of the ideal—the misery of the one with the happiness of the other.

Though the age of scepticism has given way to that of belief—though we have swung from the dreary region of Negation to the extreme of Affirmation, from no-God to countless spirits—man still yearns for certainty, and many, doubtless, still scan the horizon for gleams of an expected dawn. To such, wherever it may find them, the light of a long-lost knowledge will be thrice welcome, but especially so to Americans—the destined leaders for the Old World to unexplored fields of thought and action. And if the author mistake not, England shall see, not for the first time, the rejected thoughts of one of her own sons returned to her from America “with an alienated majesty.”

This History shall prove the key that explains the pres-

ent appearances of Nature, that reduces to order the chaotic details of modern discovery, and that unlocks easily those antique caskets of Mythology, in which the secrets of the past and future have been preserved.

The author has commenced with a description of the *present* state of our Earth, that the reader may bring the strongest of all evidence—that of the senses—to bear upon his statements. To this testimony at the outset he makes his appeal; for, should he fail to convince through this, he could not hope to do so by abstract reasoning, or by citations from ancient writings, however forcible or multiplied. But, if the reader can be made *to see* the Earth's present condition, then from this, as from a sure foundation, will rise easily and inevitably the whole structure of its history. He would therefore request his readers to weigh carefully the contents of the first chapter before turning to any other; and whatever indulgence they may show any unintentional errors, not affecting the main issue, to allow no vital statement or conclusion to pass unscrutinized.

The author must not omit to acknowledge his obligations to his deceased friend, Dr. Howard, of London. Of his worth and genius he needs not speak; to these his works bear ample witness. Could his eye fall upon this little treatise, here dedicated to his manes, it would recognize one tribute at least of truest gratitude and admiration. Of those works the author has made free use, not so much that full leave so to do would have been given him, as that "he can call" the thoughts therein, not "scarcely," but completely, "his own."

CONTENTS.

CHAPTER FIRST.

THE PRESENT STATE OF THE EARTH.....	1
-------------------------------------	---

CHAPTER SECOND.

THE GOLDEN-AGE EARTH AND ITS INHABITANTS DESCRIBED	16
----------------------------------------------------------	----

CHAPTER THIRD.

THE DESTRUCTION OF THE PERFECT EARTH, THE BIRTH OF THE SUN AND MOON, AND THE PROGRESS OF EVIL TO THE IRON AGE	23
------------------------------------------------------------------------------------------------------------------------	----

CHAPTER FOURTH.

THE HEBREW WRITINGS.....	35
--------------------------	----

CHAPTER FIFTH.

THE HEBREW WRITINGS—CONTINUED	45
-------------------------------------	----

CHAPTER SIXTH.

THE APOCALYPSE.....	51
---------------------	----

CHAPTER SEVENTH.

THE GREEK WRITERS.....	65
------------------------	----

CHAPTER EIGHTH.

THE GREEK WRITINGS—HOMER AND ÆSCULUS	81
--------------------------------------------	----

CHAPTER NINTH.

PLATO.....	92
------------	----

CHAPTER TENTH.

THE ANCIENT MYSTERIES.....	98
----------------------------	----

CHAPTER ELEVENTH.

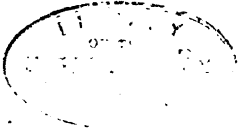
HERALDRY AND SYMBOLISM.....	112
-----------------------------	-----

ERRATA.

Page 5, line 1 (note)—for “temporally” read *temporarily*.

Page 25, line 25—for “two” read *too*.

Page 59, line 3—for “begotten” read *gotten*.



RESTORATION

OF THE

EARTH'S LOST HISTORY.

CHAPTER FIRST.

"With those dread weapons which the Telchians form,
He shook the mountains like a bursting storm
In times of old ; from their foundations hurled
Rocks, hills and vales amid the watery world ;
In rush the seas, and from the land divide
The numerous isles now rising from the tide."—*Calimachus.*

A glance at a chart of the earth, or at the earth itself, stand where we may, reveals the fact that we have before us the fragments of a ruined body, whose members of various sizes appear strewed over a vast plain of water. A closer inspection shows what sections were once united. Mark the correspondences of opposite shores, and how their jagged, irregular forms fit each other—some allowance being made for detached particles, and for the waste of sea and time.

From these correspondences we see that the Western Continent has been torn from the Eastern, the convexity of South America at Cape St. Roque filling the concavity of Africa at the Gulf of Guinea—the northwestern portion of the latter continent filling up the large gap east of the Gulf of Mexico—the shores on both sides farther north also tallying. In the minor rents, where seas, gulfs, bays, etc., have been formed, the shores give proofs of a former union, the islands evidently having been torn from the main land.

But, after reuniting all the visible parts of this wreck, what a defective body still remains! Where are we to find counterparts for the promontories of South America, Africa, Western and Eastern India? If we knew not—as we do from modern explorers—that the Southern Ocean will not supply the need, we should have a better reason for a search than any Columbus ever urged.

But what has become of the rest of the earth's body? Navigators tell us that the rocky islands dotting the Southern Ocean are the tops of mountain ranges, and that vast tracts of land lie beneath. Sound-

ings show that the water deepens as we go southward, becoming at last unfathomable. It seems that a draining of the waters of the Northern Hemisphere into the Southern has been going on for some centuries. Central Europe, from Spain to Tartary, has been in some remote time under water—consisting then of shreds of land strewed here and there—the present Mediterranean, Black, Caspian and Ara Seas forming a continuous body of water, which insulated, as geologists assert, a large portion of Africa, covered its present Sahara, Lower Egypt and a part of Arabia and Persia, and extended over Western Siberia as far as the North Sea. In North America the ocean flowed, it appears, through the Valley of the St. Lawrence, cut the continent into three islands, and stood from two to three thousand feet above its present level, as proved by the existing sea beaches and terraces that it only could have made. South America was in a similar condition—Brazil on the east, and the Northern Provinces, having been islands, separated from the Cordillera chain on the west, by an ocean sound running north and south. The water was seven or eight hundred feet higher than now upon the land, though this may be partly due to the volcanic forces which elevated the whole line of coast, and still exhibit themselves in the Andes.

This state of things prevailed during a period called by geologists the "Tertiary," when there must have been considerably less of the earth's crust above water than even the scanty remnant of our day. If we credit the words of the prophet Esdra, the ruins apparent in his time were less than a sixth of the original structure. In the fourteenth chapter of his book we read: "The world has lost his youth, and the times begin to wax old; for it is divided into twelve parts, and ten parts of it are already gone, and half of a tenth part; and there remaineth that which is after the half of the tenth part."

But why do the waters exist in such quantity in the Southern Hemisphere? And why have they been gradually flowing thither from the Northern? There must undoubtedly be some displacement of the center of gravity, which cannot be in the plane of the equator, as the waters would be then evenly distributed. The answers seem obvious enough, and we have no need to seek abstruse scientific reasons for this displacement,* when we have the plain and adequate one, namely:

* A French physicist (Mons. Aldehemar) thinks that enormous masses of ice at the South Pole are the cause of this displacement. He ascribes their formation to the unequal distribution of heat in the hemispheres, caused by procession of the equinoxes, or the sun's annual retrograde motion of nearly a minute in the ecliptic. But, not to say that this seems far-fetched and inadequate as a cause for the refrigeration at the South Pole, why should we refer this displacement to ice when there exists that which is much greater than ice, both in quantity and specific gravity?

that vast masses of land are beneath the southern waters. These masses become more dense beneath the chilled waters, and the northern seas drain down accordingly. The earth, then, on which we are, is a ruin, the complemental parts of which lie buried beneath the sea.

This truth being admitted (and based upon the evidence of sense, it is, I assert, incontrovertible), a multitude of questions present themselves; these I shall endeavor to answer in the second chapter, by describing the earth's original structure, and the mode of its formation; but here I shall endeavor to meet the first needs of the reader by showing the origin of the vast mass of waters we see overwhelming the crust, and of the striking irregularities of the latter, called mountains and volcanoes.

As to the waters, the instinct of reason, or very little reflection, would, I think, show that they must have issued from the interior of that broken vessel, the earth, whose fragments we see around us. At all events, it is astonishing, in view of the present state of the earth, that the doctrine of a universal deluge could ever have been denied. Well might Hugh Miller be forced to the conclusion that while so restless an agent of change and destruction as the ocean roams unconfined, the earth must remain sundered and diseased; the *position* of the first being altogether adverse to the welfare of the second. But as the true history of the earth has remained so long covered up, and is at present so unknown, that the fact assumes almost the character of a miracle, when we consider that man retains both *sense* and *reason*, I shall cite a few of many passages in the Hebrew writings, asserting that the waters were once differently disposed.

In the 24th Psalm we read, "He hath founded it (*i. e.* the earth) upon seas, and established it upon rivers;" which order, we see, is now inverted, the waters being established upon the earth; and in the 6th verse of the 136th Psalm, "Give thanks unto Him that stretched out the earth above the waters;" though we see that it is at present, miserably sunk beneath them; and in the 33d Psalm, 7th verse, "He gathereth together like a wall the waters of the sea: He layeth up in storehouses the depths" (the great waters). Job xxxviii, 8, also says: "Who closed up the sea with doors, when issuing forth it came out of the deep bosom of the earth. When I decreed for it my law and set (for it) bars and doors?" That is, according to the Hebrew commentators, broken in shores to restrain it; corresponding with the cause assigned in Genesis for the deluge, namely, the breaking open of the fountains of the abyss (Tohu). In the 8th Chapter of Proverbs we are expressly told that there was once no external water. Wisdom

there declaring her antiquity says, "From eternity was I appointed chief, from the beginning, from the earliest times of the earth. When there were yet no depths [that is, external,] was I brought forth; when there were yet no springs heavily laden with water; when He prepared the heavens, I was there; when He drew a circle over the face of the deep; when He assigned to the sea his decree, that the waters should not transgress his order." It is wisdom who here speaks, for in such a construction of the earth was her highest display. By the "circle" is meant the circular crust or globe of the earth that confined the waters.

The opening or shutting of this abyss, by the rupture or formation of this circle or arch, is the hinge, in fact, upon which turn the different faces of nature, by which are brought about the earth-revolutions. Hence the words of Job (Chap. 12, vers. 14, 15,) "With God is wisdom and strength; behold, He pulleth down and there can be no rebuilding; He restraineth the waters and they dry up [exteriorly]; or "He suffereth them to flow, and they overturn the earth." And that it has been overturned, who can doubt, in view of the plight of the remnant upon which we stand; of its waters, chasms, fiery tumors, stone, sand, sloughs, and the watery grave of its complement! See the shattered state of the land within the tropics, and reflect what force of fire or water has brought tropical animals, such as woolly elephants, rhinoceroses, etc., to Siberia, to the shores of the Arctic sea. The waters then must have been originally inclosed within the earth.

But to understand how mountains, ranging from two to five miles high, and mountain chains were formed, I must assume for the moment what I shall endeavor to show in the second chapter, namely, the shape and nature of that first bowl in which the waters were confined. Its body was of a spherul form, smooth and regular, without protuberance or sea on its surface. Its diameter must have been at least ten times that of the present wreck; and its bulk, therefore, a thousand times greater. Beneath the crust (which was many miles in depth,) lay a central mass of water, circulating in a broad deep channel upon the solid nucleus of the globe, and sending branches, like arteries, to nourish all points of the surface. Such a globe would be obnoxious to a deluge, as St. Peter in his second epistle declares, should its crust, hung over the "Tohu" or empty place, as the Hebrews call it, be ruptured. This event did take place—the circular crust was split first through the head or most elevated region, perpendicularly to the waters. *

* This constituted that partial and preparatory convulsion which took place about the time of Enosh, or, according to the Talmud, seven generations before the great and general

Portions of the arch, then no longer sustained by continuity of surface, broke off, tumbling on each side into the chasm, and making the first rent still wider.

A great portion of the fragments would be covered up by the waters; but the breakage continuing, the water-channel would become shallower, so that its contents at last would be incapable of hiding completely the fragments; and these would then protrude as islands severed from the main relicts of crust. Piece also tumbling upon piece on both sides of the open channel, high chaotic heaps, separated by this channel and naturally following it, would be produced. In this, or some such way (I do not pretend to describe it exactly), were mountains and mountain chains formed. We find these, accordingly, near the ocean or seas, where wide breaches of the land have been made; their precipitous sides facing the water, and, where the crust afterwards subdivided, was simply burst open, proving by their conformities the fact of the tearing. If the ocean is not always found at their bases, the intervening plains show, as I said, that the water has retired. At the general disruption of the earth's body, historically called the Deluge, the waters would be put into the wildest commotion, both from the falling of the pieces and the internal convulsions produced by fiery gases, accumulated vapors, etc., greatly expanded, and inexhalable under the then existing conditions; so that they would rush from their natural bed and cover for a time the mountains even of the old crust. When they subsided, and the paroxysms of heat passed away, we should have an earth, in all its main features such as the present, wherein would be seen, on the largest scale, all the disorder and irregularity observable in minor ruins.

From the manner of their formation and the curvature of the arch by whose fall they were made, the mountains would be, for the most part, cavernous. Time and a ruder atmosphere would point and petrify their summits. Stored, too, with water, by the accumulation of ice and snow, they would prove, in the event of fire reaching them, the most combustible matches. And, in effect, they are, as will be seen, the destined conductors to the earth of fire from above. I speak here

deluge of Noah's time, which threw the waters temporally over the most elevated regions of these old sections comprising our present continents. Before this last event, an external sea existed on the old crust, attached to the as yet unbroken globe of the first earth; but the waters were, as Genesis says, "gathered together in one place," that is, did not divide the crust as they do now, into many portions, large and small; and the proportion, as to superficial extent, of land to water, was then, according to the Talmud, the reverse of the present, or two-thirds of land to one of water; which confirms the statement of Esdras. The teachings of the Talmud, as to minor deluges, are fully borne out, as will be seen by Egyptian traditions.

of the higher elevations only, the altitude of which indicate the occasion of their formation; for many minor elevations have been made since the Deluge from causes I am about to name in connection with volcanos; and long prior to that event, from a stupendous battle (to be described hereafter), resulting in the production of two states, extremes—one the best, the other the worst possible. The mountains and general wreck of the last constitute the greater portion of our present earth.

Bishop Burnett, in his "Theory of the Earth," has finely illustrated the mode in which these diluvian mountains were formed, and indeed asserted, with irresistible logic and learning, the general ruin of our earth. If the reader should wish for details as to this part of my subject, they will be found in the Bishop's work.

The causes that effected the ruin of the antediluvian earth, viz: the constriction and petrefaction of its crust, continuing to exert themselves, produce in due time *volcanos*, the embodiment of active disease. The earth, or rather its fragments, continues, after the Deluge, to lose more and more of the vital heat and moisture with which the unbroken body had been pervaded. The excess and deficiency of heat, resulting from the quality and shape of the sun, brought about, as I shall show further on, the first disorders that culminated in a deluge; and an aggravation of these was the result of the great change then effected. Vegetation was destroyed; mineral and metallic substances, such as iron and sulphur of an astringent and inflammatory nature, became more widely sown through the crust by the new vegetation; and upon Art alone, with her fire and her stone-creating operations, had man then to rely to mitigate the new evils of his state.

The ruins, therefore, upon which we live are the *wreck of a wreck*—the product of the ravages of both fire and water; of the first, at the last great conflagration (to be described subsequently) of the second; at the bursting of the great globe filled with water, under which they stood, and which were subsequently split or rent asunder by the continued action of those causes that produced the latter catastrophe.

It would be wrong to conclude that the great mountain chains have been made by volcanic action, because they exhibit in the position and character of their strata the presence at some time of this action; for nature establishes in mountains long made volcanic action, to free herself from grievous pressure, though from the same cause many mountains of stone have been raised by volcanic agency alone.

Iron and its products are now widely diffused through the earth's crust, and if this metal be, as there is every reason to believe, the pro-

duct of the pine and kindred trees, poured out through their roots as a vegetable excrement, they must have great influence in preparing the earth for combustion. Homer says: "Another tree sends forth better fruit than thou, O Pine, on the heights of many-recessed, wind-swept Ida. There shall the sword of Mars fall upon earthly men." Ida (the broken earth) has many corners and caverns, and is subjected to storms and wars.

As in animal bodies, so in the earth, diseases generate their kind. The earth, like the animal, must have its breathing. This was, in a former state, quite free; warm vapor from the interior ascending insensibly to all points of the surface. By the induration of the earth's crust, this respiration was opposed, and the first breathing of its body effected. Petrefaction becomes more prevalent and intense after the Deluge, and nature puts forth against it all her efforts. The gaseous vapors accumulating within the earth's caverns must find an escape. They do so either by heaving up the weight that confines them, as in earthquakes, or, when turned into fiery fluids, by blowing up the stone and burning a vent to the surface, as in volcanos.

And not only the vapors, but many solids beneath the earth's crust, are of a highly inflammable character. Many of the metallic bases of alkalis and earths explode when they touch water, and are converted into red hot matter not unlike some sorts of lava. Potassium and sodium form an alloy liquid as water, which, when touched by other metals, as by mercury, for instance, explode; and there is every reason to believe that such agents, or kindred ones of even greater energy, are beneath the earth. These are the causes that create what the Greeks called Titans or giants, viz: gaseous explosions, volcanic eruptions, earthquakes, stony hills, etc., the effects of Plutonic forces.

We must regard these as curative or remedial; the outlets, like fiery tumors on an animal body, of internal disease, and the restorers of health and fertility to stony, barren regions. Such, having been subjected to volcanic fire, become soft, sensitive, light, instead of dense, and often highly fruitful. Italy, and some of the neighboring islands, as, also, I suspect, the oases of the sand deserts, are good examples how the evil conditions of the earth may be removed.

Experience shows that it is not safe to oppress spots so renewed with heavy burdens, which are liable to be shaken off, as intimated by the words of Esdras, "For wherein the Highest beginneth to shew His city, therein can no man's building stand."

The central zone of the earth is volcanic, as it is more disorganized there by heat than elsewhere. Volcanic action cannot progress to

any great extent without a copious supply of oxygen; this, with the inflammable gas, hydrogen, is furnished by water. Wherever the oppression of stone is greatest, we may expect volcanoes; and we find, accordingly, that they run in lines close to the sea, drawing upon it directly from beneath or indirectly from above, by the formation of rain, for a supply of these gases. Wherever they have been very active at a distance from the sea, they have been fed by lakes or rivers. Sometimes the gases escaping through the cones or lateral apertures are fired from above, and descend in torrents of rain to supply the need.

Encircling the Pacific is a chain of volcanoes, for the most part active; from Cape Horn to New Zealand on the opposite side, they surround this huge lake. The Andes bring us through South and Central America and Mexico, to Oregon, where are large fiery formations; thence across the Aleutian Archipelago to Kamtschatka; down the Asiatic side by the Japan Islands to the East Indies, where we find volcanoes thick clustered; southward to Java, Sumbawa and Floris; then along the eastern coast of Australia to New Zealand. So planting these grim sentinels round her old foe, the ocean, the earth prepares for a final revenge.

That the reader may form a better idea of the prodigies they are destined to accomplish when acting in concert, let me remind him of what they have effected as isolated units.

The quantities of matter thrown up by volcanoes have been often enormous. Iceland is nothing else than a mass of lava; eruptions of Heccla have continued without intermission for six years. In 1783, an island was thrown up near the coast, and the ocean covered to a distance of one hundred and fifty miles with pumice and floating stones. Subsequently, an eruption of two years continuance ejected such a quantity of lava, that rivers were dammed up, the country flooded, and villages destroyed; the lava accumulated to a great depth, forming lakes of fire from twelve to fifteen miles wide and one hundred feet deep, bearing with it, of course, general destruction.

Tombaro, in the island of Sumbawa, threw up in 1815, ashes and scorizæ of a bulk equal to three times that of Mt. Blanc. The roarings of the mountain were heard in Sumatra, nine hundred miles distant. After the fury of the fire and stony rain had abated, a whirlwind arose, destroying every house, uprooting the trees, and carrying the people and cattle into the air; the sea then rose, sweeping with it all that had escaped the first fury of the elements.

In 1772, the inhabitants of a district of Java saw flashes of light is-

suing from one of their volcanoes; before they could escape, the mountain fell in with a thundering report; ninety square miles were swallowed up, with some forty villages. I need not remind the reader what *Ætna* and *Vesuvius* have done, but shall cite one more instance of volcanic power.

In 1759, from a plateau in Mexico, where *Jorullo* now stands, about eighty miles from the Pacific, six masses, from three to four square miles in extent, were thrown up in one night to a height of from 1,300 to 1,600 feet above the old level of the plains. Humboldt, who visited the country forty years after, says that on the night of the occurrence flames were seen to issue more than half a square league around, and fragments of burning rock were ejected to a prodigious height; that soon after, through a thick cloud of ashes, illumined by volcanic fire, the softened surface of the earth was seen to swell up like an agitated sea. It was shaped like a bladder. Into the chasms two small rivers precipitated themselves (to which probably was owing the magnitude of the effect). A great chasm was formed, from which six cones were thrown up, the least of which was 300 feet high, the central one (*Jorullo*) being elevated 1,600 feet above the plain. It was covered with thousands of little mounds, emitting steam or sulphurous acid, and so hot even then that he lit a cigar at one of the fissures. The summits of the cones, he says, were "crowned with evergreen *oaks* and small *palm* trees, their beautiful vegetation contrasting with the aridity of the plain laid waste by volcanic fire." Hence these trees, the natural product of an earth purified by fire and water, were held sacred by the old nations.

Many islands, like those around Iceland, have been elevated from deep water by submarine volcanic power—proving that fire is extended beneath the whole surface of the globe—sea as well as land. In 1811 a volcano, not far from Iceland, forced its way up, having a crater a mile in circumference and 300 feet high. The most destructive explosions have, from time to time, taken place among the Titans of the Andes. Some, like vestal fires, fed by an unseen hand, are ever burning, the symbol to man of disorder and distress.

A still more powerful agent for the removal of stone and mountain, and for the liberation of pent-up vapors, etc., is earthquake. This and the volcano must have a common cause, as all great eruptions have been generally preceded by tremblings or convulsions, which have ceased upon the bursting forth of volcanic fire. In the one case the gases are perhaps turned to fire by contact with oxygen, and burn their way through from the point of intensity; in the other they accumu-

late to such a volume that they shake or burst the earth's crust for an escape. Hence the plagues that periodically fall upon man and beast.

A long and dreary catalogue is that of earthquakes; crumbling mountains and cities, heaving up or depressing sea and land, rending deep and wide masses of granite, and shaking (as when Lisbon was destroyed) the whole body of the sick earth. To cite two or three instances out of thousands:

In 1783 Italy was shaken; 200 towns and villages were destroyed, more than 100 hills thrown down, rivers dammed up, lakes formed, houses and tracts of land carried to a distance, and "in a very short space of time," says Sir Wm. Hamilton, "the face of the whole country changed as though it had been subjected to the ordinary influences of thousands of years."

In the sixth century Antioch and its vicinity were visited by this foe. Narrating the event, Gibbon says: "The institution of great cities, including a nation within the limits of a wall, almost realizes the wish of Caligula, that the Roman people had but one neck; 250,000 perished in this earthquake. In such disasters the architect becomes the enemy of mankind, and the Peruvians had reason to deride the folly of their Spanish conquerors, who with so much cost and labor erected their own sepulchres."

In 1812 the city of Caracas was wholly overthrown. The people rushed to the houses beneath which they were buried. The Caserne el Cuartel, with a regiment of soldiers in it, disappeared; from fifteen to twenty thousand persons perished. A serene night, we are told, shone out from above, forming a frightful contrast with the dead strewn over the plains below. Surely, "the times must be out of joint," and the earth sore distressed, when she is obliged thus to crush her children by thousands. In the great earthquake of 1755, many of the largest mountains in Portugal were shaken from their foundations and split asunder. Where the quay at Lisbon sunk, the water was deepened a hundred fathoms.

In 1822 the coast of Chile was shaken to a length of 1,000 miles, and 100 miles of the country elevated; the beach and bottom near the shore having been raised from three to four feet. The elevation of the beach was made evident by the adhesion of shell-fish to the rocks, and it was observed that there were other parallel lines above that lately elevated, attaining a height of about fifty feet above the sea, showing that previous elevations had been effected by the same cause.

Attempts have been made to find the laws regulating the occurrence of earthquakes; but as their action takes place far below the surface,

such knowledge would contribute little to our preservation; and if the frequency of earthquake coincide, as some say, with the increase of human energy in the works of art, man is not disposed to abate one whit for such contingencies.

In the laws that rule the action of volcanoes, and in the location they take up, we shall see how well fitted they are to usher in a new era. They have already levelled many of the old mountains in Europe; symptomatic of the fulfilment of the scriptural declaration, "I shall change all my mountains into a road." (Isaiah 49, 11).

Deluvian earthquakes, by which tracts of land and cities have been sunk in a deluge of water, indicate that parts of the earth's crust lie yet upon or arching the water, giving us a miniature example of how a general deluge once took place.

Before Christ, 337, two cities of Achaia, Helice and Bura, with a large portion of adjacent land, sunk in the night and were covered by the sea, not a vestige of them remaining. Diodorus says, "There were about this time such prodigious earthquakes in Peloponnessus, and inundations of water all through the country, that they almost exceed our belief." A like fate befell Idea, a city of Mt. Siphylus. After this city was swallowed up, the waters gushed out of the mountain and the whirlpool became a lake, which was called Salœ. The ruins were seen below till carried away by torrents of muddy water. In 1692, a large portion of Port Royal in a similar way disappeared.

That some portions of the earth's crust still extend, as of old, like a hollow arch over the waters, we may infer from what is known respecting the inland seas, the Mediterranean and Caspian. Though several large rivers flow into the former, and though it communicates directly with the Atlantic, there is no change of level, and we cannot suppose that evaporation will account for this fact. Its great depth, in many places unfathomable, would seem to argue another communication underground with the Atlantic.

In accordance with this ruin of the earth, as its consequence, is the hostility, the ferocity even, of the external world to man. Storm, rain, cloud, night, fire and convulsion, well justify the lamentations of the Hebrew prophets for the desolation of Zion (the first earth) and for the vanity and evanescence of all our earthly things. From the earth flow directly to man all good and evil; her joys and sorrows he must always share. Not alone *his physical condition, but his social and moral also in their minutest details, are ever the reflexes of hers.* Apart from the undeniable communication of disease to us through the disorders of the earth, do we not find the physical history of a country to be the type

of the human. If we glance over the mountain groups of the world, the centres of great subterranean tremors and eruptions, do we not find the civil history of such places correspondingly disturbed? And are not the fierce wars and intestine strifes that from time to time desolate countries, frequently the consequences, no less than the analogies of their volcanic fires and earthquakes? How, then, can a millenium of general peace and happiness arise while the earth remains in its present condition? The idea, though a chimera in its accepted sense, in its origin is divine, the child of truth and hope.

But we are told, forsooth, that the earth is not broken to pieces, that its elevations and depressions, when compared with the whole bulk, are insignificant; that it was always as it is now, with some modifications, land and water intermixed; that it is quite natural things should be as they are, etc. Toward the close of his essay on Nature, Mr. Emerson says, "The problem of restoring to the world original and eternal beauty, is solved by the redemption of the soul. The ruin or the blank that we see when we look at nature is in our own eye [meaning, as his context shows, that it is our mental sight alone that is diseased.] The reason why the world lacks unity, and lies broken and in heaps, is because man is disunited with himself." As if man, who is as truly a part of nature as a tree or a stone, and must therefore as truly as either reflect her state, could be "disunited with himself" while his parent earth was in all other respects an unbroken and harmonious unit! How different the judgment of Burnett! "Seeing," he says, "the bodies of animals, even to the smallest, are of so exquisite a form and composition, *how can we believe that the earth, the common mother of all things was from the beginning the ruined and ill shapen mass it now is?*" (Archæology.)

Can such statements need a refutation? Were any globe containing fluid, an orange for instance, to be pulled asunder and its fragments scattered about, it would, indeed, be not only natural but inevitable that it would remain in a broken condition, but equally natural one would think, that it should *appear* to be in such a condition, though we had never seen the fruit in its previous form. I do not know that any prediction could have been made so incredible as that a being like man should one day fail to recognize the ruin of the earth. Can the following prophecy have a better verification? "When salt shall be found in the sweet waters, then shall wit hide itself, and understanding retire into her secret chambers." (Esdras.) All over the world are the sweet waters, that is, the fresh, more or less tainted by the presence of salt.

It was with the forgetfulness of the present and past condition of

our earth that St. Peter so scornfully upbraided the Asiatics, when he said: "This they are willingly ignorant of, that the heavens were of old, and the earth, *consisting* [or made up] of water, and rendered compact by means of water; whereby the world, that then was, being overflowed with water, perished; but the heavens and the earth, that are now, by the same word, are kept in store, reserved unto fire against the day of judgment."* These words were spoken against those who mocked the idea of change, saying: "All things had continued in the same way since the fathers fell asleep," and are a reproach as just for this as for that generation.†

That in the lapse of ages man should have forgotten the traditions of the earth's first splendor, I can understand; but whence this paralysis of sense, that hides from him the character of its *present state*? Why, he asks, are we alienated from nature, and in antagonism with her? Whence the confusion and evil under which we writhe? And in vain is the answer written for him in colossal characters of mountain, sun and sea. Now and then in throes of convulsion, and always in abiding phases of ruin, is it shown us that we are co-sufferers with the earth, and that our deliverance can come only through hers.

Yet, in the records of the past we have ample evidence that man was well aware of the ruin of this earth. In the supplications of David; in the visions of Esdras; in the sufferings of the Grecian Prometheus; in the mystic causes of the labors of Hercules; in the avatars of the Indian Vishnu; in the punishment of the Scandinavian Loke; in many modern religious ceremonies, and especially in the pictures of Heraldry, we find this fact more or less clearly set forth. It appears, then, indubitable, that the earth is in ruins, and that disease, wide and deep, now afflicts it. The importance of this conclusion is obvious. From it we infer that our earth was once whole, free from all imperfection; that the forms and laws now in being, whose functions and character mark them as the offspring of evil, were introduced only upon the termination of a prior state of integrity; that

* As this passage is very important, and describes most faithfully the character of the former world, I have rendered it in strict conformity with the Greek (the common version being altogether false). I have indeed given the single word of the original (*sunektosa*) a two-fold meaning, but the Zugma is fully authorized by the change of preposition before the word "water." The earth is indeed consolidated and kept together by means of the interior water. A volume could not describe better what was intended.

† See also the sixth chapter of Esdras to the same effect: "Be not quick to think with the past times [i. e., generations] the v. in things, namely: that thou mayest not hasten from the latter times." That is: Be not as foolish as were your ancestors, who thought that the worn-out earth of our day would abide forever. Its transitory nature is also plainly intimated in the 8th chapter of Genesis, 22d verse: "While yet the earth remaineth [i. e., in its present condition], seed-time and harvest," etc.

should the earth ever return to this state, these forms, such as the sea, mountains, waste and stony places, the sun, moon, and what stellar bodies may be but fragmentary fires, must disappear; and that as the law of nature is not linear or progressive (the law of the finite), but circular or recurring (the law of the infinite), to this state it must return.

- These inferences are independent of any external testimony, of which, nevertheless, we have so great a variety that I feel embarrassed in making a selection. In a small volume like this, I can give only fragments and outlines; but, having the key to nature's movements, my readers can test its power by the widest application, not only to the obscure parts of ancient writings, but to the social and political doubts that torment this age.

From the simple truth just established, how easily can we solve questions else perplexing. For instance: 'Whence came the aborigines of America, Australia, and of islands remote from the continents?' 'Carried away,' we reply, 'with those tracts of land.' 'How comes it that, as Agassiz says, fossil plants and animals, found in parts of Germany, more closely resemble those now existing in the eastern parts of North America than they do those of any other part of the world?' 'Because Central Europe has been, since its separation from America (the Atlantis of Plato that suddenly disappeared), under water, while the corresponding portion of America remained above it, alluvial and other depositions formed a new soil in the eastern section, while the western remained unchanged—thus giving to the last an old appearance in relation to the first.'

As man is a mirror of this world, the laws that control his life and body must be the same that control the earth's, acting only on a smaller scale and in a more refined way. Ought we not then ask ourselves the question, what are the periods or states in the life of the earth that correspond to those in the life of the animal? What are the epochs that constitute the birth, the maturity, the decline, and finally the death of the earth as of the animal? In the following chapters I shall endeavor to describe the different revolutions the earth undergoes, wherein these analogies will become, I think, apparent. In support of my statements I shall appeal to many passages of Scripture, long familiar perhaps to the reader, but never understood before, and that must now assume a new beauty and importance.

Read by the light of the foregoing pages, how sublime and pathetic is the Psalm-prayer, and how accordant with the mourning of Jere-

miah (Lam. 3, 11). "He hath pulled me to pieces, He hath made me desolate."

"Save me, O God, for the waters are come even up to the soul [to threaten life]. "I am sunk in the mire of the deep, where there is no standing; I am come into "the depths of the waters, and the flood overfloweth me. [Psalm 69.] Deliver "me out of the mire that I may not sink; let me be delivered from those that "hate me, and out of the depths of the waters. Let not the flood of waters over- "flow me, and not let the deep swallow me up, and let not the pit close its mouth "upon me." (Ver. 15.)

And in the 144th Psalm we see how the prayer shall be granted, and the vain shadowy things of the present state removed :

"Bend, O Lord, thy heavens and come down; touch the mountains, that they "may smoke. Cast forth lightning, and scatter them; send out thy arrows and "confound them: Stretch out thy hands from above; rid me and deliver me out "of great waters, and from the hand of strange children."*

* A metaphorical application of these passages to the forlorn condition of a nation, or even an individual, may be made, in accordance with the double meaning of Hebrew poetry and prophecy; though I do think that the verbage here proves that such an application could not, in the above instances, have been intended; but if metaphorical, it could be so only through its direct applicability to the earth-state.

CHAPTER SECOND.

"I will liken my judgment unto a ring." (II Esdras, 5, 42.)

"Or ever the silver chord be loosed, or the golden bowl be broken." (Ecclesiastes xii, 6.)

In the Earth's life-career, there are four great revolutions or "*judgments*," ever succeeding each other as in "a ring;" but of these that period may be considered more justly than any other as the Earth's beginning, when it took the shape it had before the deluge, namely, that of a sphere or ball, without mountains or seas, inclosing, as in a "bowl," its "silver chords" of water, and attended by lights different altogether from those we see. Some writers have, like Bishop Burnett, supposed that the solar-and-lunar antediluvian earth was a perfect one (which, in the Bishop's case, is truly singular, since ancient writings, in which he was so well versed, teach clearly that our luminaries will not exist in a rectified world); but this was, as the reader shall see, a grave error, and one which might have been easily avoided by considering that the transition from a perfect state to one of utter ruin could not have been a sudden one, and that a long preparatory period, during which evil was at work, must have intervened. If the animal require for its changes days, the earth will require centuries. Let us then see out of what condition of things a perfect earth arose.

Experiments show that if a soft, yielding mass of matter be whirled rapidly about, it will assume a spherul form, the tendency of the particles to aggregate about the central regions rendering these more convex than the ends. Philosophers are agreed that our earth (considered as an uninterrupted body of land and water) could never have taken its present shape from hard and unyielding materials, and that therefore a chaos must have preceded the formation of all things. I say this to show that, apart from history, reason not only sanctions but requires such a supposition, and not to prove what was the exact shape of the original earth. For this was like an egg or balloon, expanded to a full sphere at one end, while it tapered to a point at the other. A human head of the best type would be perhaps its closest resemblance. The cause of this shape may be deduced from the facts connected with its burning. The traditions of all nations so agree in asserting the former existence of a chaos, that it is unnecessary to dwell on this part of my theme; as it signifies a state in which all forms of matter are fused into a homogeneous mass, it could have been produced only by the action of intense heat. This was the womb out

of which issued what the Egyptians called the "Mundane Egg," and represented as such with a serpent coiled about it.

The known laws of matter will enable us to form a just idea how the materials of this chaos would finally arrange themselves. By the action of fire the particles of matter are minutely divided and driven apart, taking a twisting or rotary motion. Direct with a blow pipe a stream of fire upon a piece of metal, and observe how it swells, gyrates, and becomes a sphere. The vaporous mass of this chaos, in due time, cools and subsides, the repulsive action of heat upon its particles diminishes, and allows the force of attraction, for a time overcome, to play again; the heavier particles then subside, and form by degrees a nucleus upon which the rest settle, until the whole mass is precipitated. Upon this central mass a vast quantity of lighter vaporous substance condenses, and water is formed; and here consequently will be that great abyss which was set free at the Deluge. This, when formed, throws up, as Burnett says, a heavy, glutinous scum, which intercepts and cements as they fall those atoms destined to form the arch or the crust of the earth and the prison-wall of the waters. We may observe this scum on the top of chaldrons after the water has rested and cooled off a little. Some such caul or diaphragm there must be to divide the two regions and prevent the fluid from mixing with the dry material. After the formation of this sea, the more subtle and finer atoms, kept previously diffused aloft, begin to descend, and a thick crust following regularly the water-surface is made, lighter, cooler and more porous as it recedes from the centre to the circumference. The earth is then, as Solomon declares, "spread like a compass over the face of the deep." As the lighter particles composing the crust fall into place, they too condense the elements of water, though on a much smaller scale than before, and form chords or arteries of water, ramifying like animal blood-vessels to every part of the surface, and, like these, kept separated from the dry material by a scum generated as before.

The reader can now comprehend the words of Esdras (II, xvi, 58): "He hath shut the sea in the midst of the waters, and with his word hath he hanged the earth upon the waters"—the sea or central abyss being naturally the center from which radiate the water-channels in all directions. Of these there must be two sets: one to bring the water to the surface, the other to return it to the central abyss. For the propulsive force that sends it through the first would not permit its return through the same. They are built up simultaneously by those laws that have organized our bodies, the wit of which is to us

inscrutable. The beat is now slow and feeble as compared with that of the First Age. It is seen in the six-hour flow and ebb of the sea-tides, ascribed at present, strange to say, to the influence of the moon! Her circular movement, being caused by the earth, would indeed be uniformly harmonious with its heart-beats or tides; but these are as much the effect of the moon as the human pulse is of the stars. As far as the body of the Earth is concerned, this condition remained till the Deluge, when, according to the words of Amos (chap. 9), "God calleth for the waters of the sea, and poureth them out upon the face of the earth." As the particles are sifted like snow-flakes over the abyss, and follow this uniformly as ice does water, the surface of the primeval earth is perfectly smooth, whole, free from all irregularity—the body having its internal circulation and vital heat like the animal, and, like it, a free breathing or escape of the warm vapors generated within, through the porous spiracles of its crust.

This earth resembles closely, in shape and internal construction, an egg; its three orbs, nucleus, water and crust being respectively represented by the yolk, white and shell. The atmosphere is composed of those finer and subtler atoms that can only exist in a gaseous state. Let us now see how this earth is lighted.

A great quantity of pure fire (all, or nearly all, in fact, that belongs to the present system) enters into the composition of the chaos, and thereby loses for a time its light-giving property, existing only as latent heat. But as the particles of matter grow cooler and precipitate themselves, they give off, in the form of heat, the fire with which they are surcharged, retaining only what is necessary for the warmth and softness of the earth's body. Simultaneously with the formation of the new building, this heat ascends at all points, while the chaotic particles descend to form the crust, and when the body of the Earth is completed, it will have settled on the top of the atmosphere—as lighter substances float on the surface of water—encircling the earth with broad, luminous, brilliant-colored rings. In comets, not in the first stage of combustion, will be seen examples of the embryo circles. (See description of that of 1860 in British Encyclopedia.) A portion of this heat, that, by reason either of its disparity or remoteness from the rings, could not be attracted to them, forms auxiliary lights at regular intervals like stars. Of these, eastern representation would seem to indicate seven, and hence, doubtless, the seven-branch Sabbath-lamp used by the Jews. There is a constant interchange of heat between the earth's body and these fire circles—that is, there is a circulation of the vital fire. The light and heat the circles afford is mild, genial and

uniform, and very different from those given by their fiery child, the sun.

The earth, stationary now as having lost its lightness and elasticity, then spins round upon its axis, this being perpendicular to its plane; its circles having, of course, no independent or secondary motion, but being kept fixed to their place by the attraction of the heat ascending from the arch through the atmosphere. Should this attraction cease, by reason of any disorder in the earth's crust or atmosphere, the inherent laws of fire that make this element identical with motion, would at once assert themselves, and the circles or their product would commence to revolve independently, with a swiftness proportioned to the intensity of heat in the luminary. Had this earth-history not been forgotten, how could the novelty, that the earth revolves round the sun, ever have been introduced or believed?

The body of the new earth shines like a mirror, and being striped with belts of various hues, it glitters under the rays of its circles as though it were sown all over with gems. Hence the expressions we read of in Genesis, Ezekiel, and the Apocalypse, in reference to the beauty of Mount Zion or the new Jerusalem. The constitution of its atmosphere (or "heavens," as it is called in Scripture) is altogether different from the present. It is soft, warm and still, no winds existing.

Its vital energy covers the earth in due time with the most luxurious vegetation; this, in turn, gives off and charges the atmosphere with a nutritious vegetable matter, called by the Greeks "ambrosia," or "nectar." This tree-forming power of the atmosphere now nearly extinct, may yet be seen on snow-flakes or hoar frost, or where electricity leaves traces of its action, as in the chemical experiment called "Saturn's tree," that gives us the stems and leaves of trees accurately drawn. It is possible that Swedenborg had some vision of the earth's first adornment, when he described the arboreous edifices formed by the inhabitants of what he called the "third sphere." They loved, he says, the plantations of trees, holding the works of stone in great aversion.

Continuing to be poured forth, the vegetable matter is soon changed to life. The rudiments of living beings are formed in the air by the impregnation of the vegetable nectar with the electric atmosphere. We may expect this when we see nature, now in the last stage of prostration, producing, by the decomposition of fruits and plants, small animals. This is the animal-forming power, which, when exerted under the best conditions, sends forth the finest creatures; I say the *finest*, for this power could then originate only such; all the lower animals, including the present race of men, belonging to a degenerated age.



The earth first brings forth the vegetable, then the vegetable brings forth the animal, the offspring in each case being sustained directly by its parent.

As the vegetable is fed by the earth, the animal is fed by the vegetable. Were it possible for the inhabitants of this first state to receive into their bodies, as we do, the substance of the earth unpurified by the vegetable, disease or destruction would result. The earth first refines itself through its vegetation, and this then refines itself through its fruit, for the creation of the animal, the second remove from the great first parent.

What miseries have not the oblivion of this law and the introduction of earthy substances into our bodies occasioned!—a law of so great importance to remember, that it was embodied in a creed by the old nations, and has descended to our day to be, like other portions of ancient wisdom, only derided or ignored.

The Earth, the vegetable and the animate creature (the angel-man of scripture), so existing in the closest union, and connected by the fine net of the atmosphere, form a tripartite body, wherein the affection of any part must be quickly sympathetic to all. The Egyptian doctrine on this subject is set forth most clearly in the creed called "Anthanasian," and we have it most interestingly expressed in those heraldic devices bearing the mottoes, "*Tria juncti in uno*" (three united in one), and "*Quis separabit?*" (who shall divide us?) But perhaps the reader may like to know what kind of creatures were those angel-men the former earth produced.

As they present themselves to my mind, there is nothing on this earth to which I can liken them. The cherubic figures placed over the mercy-seat of the Jewish Temple represented them; but no patterns of these have been preserved, as the Jews were forbidden to make likenesses of any thing. And indeed, considering that their Temple itself, with all it contained, was carefully modeled to represent that one "not made with hands," the New Jerusalem, I cannot but regard its destruction as a calamity *for all*.

Ezekiel gives, in the 1st and 10th chapters of his book, a rather minute description of these beings; and we have references made to them by other old writers and in Persian pictures. The general form is that of a human being, and the head is, like the earth, of an oval shape; it has four faces, all different, but resembling in innocence and mildness that of a child (which the word cherub signifies.) There is no quality more repugnant to the divine than ferocity. One of those faces might indeed resemble a lion's, as a reflection of the male principle—for Eze-

kiel says that on the right side they had the face of a man and of a lion,—but it must not be concluded from this that they were, even in appearance, fierce. The full, round, chubby face might well resemble a lion's—extremes touch sometimes. The trunk tapers, without dividing into legs, to a *round* extremity—one like “the sole of a calf's foot”—hence the prophet says the foot is “straight,” or a prolongation of the trunk.

They are furnished each with two pairs of wings, one of which laps over and covers the body to its extremity. This shines like a lamp, and looks as if it were dotted all over with eyes. But what is most singular, they are surrounded with luminous rings or wheels, that move everywhere with them, since, as Ezekiel says, “the life of the living creatures is in the wheels.”

They are thus the pattern of the Earth (or Father, as the Egyptians called it), “the brightness of His glory and the express image of His person.” Their movement is altogether by wings, circular,* like the Earth's, and when they choose it, rapid as lightning. They enjoy a life of inconceivable pleasure.

These are the third person of the Egyptian Trinity, *the Holy Ghost*; that is, the holy-resemblance or image of God (the Father) proceeding from the second, or Son, the vegetation I described. They must not be confounded with the double-faced “tumblers” of Plato and Homer, from whom our race has sprung. These last belong to a transition period, and partake somewhat of the character of the two ages it connects. Of these more in the following chapter. So we see, that, in construction and organic plan, the animate creatures as the product of the earth-state will reflect it, let that be what it may.

Life is maintained by an absorption, through the pores of the skin, of the diffused vegetable nectar.

In this state there is no seminal reproduction, animal or vegetable. Nature creates only what she can sustain, performing, herself, *all* operations, and not leaving any, as now, to the irregular and disorder-producing volition of her creatures. The relation of sex to death is that of parent to child. Hence, Christ asserts that there are no marriages in Heaven, and as a consequence adds, “Neither shall they (the angels) die any more.” Hence, also, the name “immortal age.”

The new earth retains some of the whirling motion the chaos generates, and spins slowly, without progression, upon its axis, then per-

*“They went upon their four sides, and they turned not when they went.” (Ezek. chap. 1, ver. 17.) “Turned not,” i.e., the circular movement was always in the same direction.

pendicular to its plane. The inclination the pole of our present earth has of $23\frac{1}{2}$ degrees was caused, I presume, by the great violence it sustained at the Deluge, whereby it was tilted from its original position.

As the primeval earth twists through a highly elastic atmosphere, it makes a delightful hum, the memory of which is still preserved under "the Music of the Spheres"—nature's pean of joy for youth and strength restored. So that in the dance of the Golden Age, finely described in Homer's hymn to Apollo, it is the earth that shall play for her children. Those aerial sounds heard by travelers in woods and deserts may be from the feeble action of the music-making laws.

Such were the characteristics of the Golden Age, and such the realities with which Nature transcended all our dreams of perfection. Let us now see how this Age was made to pass away, and what were the changes that gave us the world of to-day.

CHAPTER THIRD.

"The Golden Age's virtues are no more,
Nature grows weaker than she was before ;
In strength of body, mortals much decay,
And human wisdom seem to fade away."—(*Hesiod.*)

But why, it may be asked, should this age of perfection be destroyed? Or how can the oracle's reply to the Grecian philosopher, viz., that the system of this world was the optimism he sought, be correct, when evil is allowed to enter it? The human heart, the exponent of the world's, will answer. What means its restlessness, even while possessing all it craves? Does it not pine eternally for *change*? And can we suppose that the demands in this respect of so-called inorganic matter, if less subtle, are less imperious? Indeed, if we are to believe ancient writings, it was the working of this law first in the animate creature, that prompted the deeds which effected a dissolution of the first state, that is, a *change of all things*. To what, if not to this tendency, can the following words of the prophet Amós, refer? "I abhor the *excellency of Jacob*, and hate his palaces; therefore will I deliver up the city, with all that is therein." No allusion is here made to the Jews; for, not only are threats against them blended all through this seer's book, with the clearest references to the Earth-history (see 8th chap. ver. 8-9, and 9th, ver. 5-6,) but the name of Jacob, like other names in Scripture, is used (apart from the history of the individual) to personify the First Age. Indeed, we are expressly told so by Esdras in the words, "For Esau is the end of the world, and *Jacob the beginning of that which followeth*." And that the word "*excellency*" is employed, not with reference to earthly, but to celestial things is evident from the 7th verse of the 8th chapter: "The Lord hath-sworn by the excellency of Jacob," etc. And the beginning of the 7th chapter shows unequivocally the sense of the word "Jacob" when it describes his resurrection by the "contention by fire, the devouring of the great deep," and the subsequent arrangement of the material, indicated by the Lord's standing "upon a wall made by a plumb-line."

It would appear then that after a long-continued state of perfection, the Deity decrees and permits its destruction through the acts of the angel-men, as related allegorically by Moses, and plainly by old Greek writers. Remember how the first earth was constructed, and it will be easy to understand how it was destroyed. As long as the crust remained in a soft state, pervious to a free breathing from within, it

could not be split or broken through. But should any causes parch and harden this crust, the internal vapors, striving to escape, would fissure and finally rupture it, a deluge from the interior sea being the inevitable result. But how is the crust to be brought into this evil condition? There is but one way, namely, the conversion of the circles into a ball of untempered fire. These rest at no great distance from the earth on the top of its atmosphere, and their preservation depends altogether on the integrity of that atmosphere. Now, this is interfered with, and its constitution altered by the acts of the angels. The reader will bear in mind that it is then very easy to cause the most serious derangement on an earth whose parts are of so fine and delicate a constitution; man cannot, by any acts, change the ordinances of a ruined world, though, by intensifying their effects, he may hasten their removal.

It appears that the first beings interfered in some way with the atmosphere, by using fire on the surface of the earth. Hesiod says that they conveyed fire from above, enclosed in a hollow cane, and used it in sport on the earth; by which an atmospheric concussion was produced that ruptured the circles; these then rolled back, bringing for the first time darkness upon the earth; for the first time "dotting with clouds, the blue of heaven." Heraldry gives us a picture of this catastrophe, that, coming to us from a remote antiquity, should convince, I think, the most sceptical.

This is the transition state from the first to the second age, belonging properly to neither, and continuing a long time till the full formation, out of the collapsed circles, of the sun and moon. The serenity of the air being disturbed, all the laws of the first state become so likewise; the ambrosial atmosphere is carried by winds now generated into the upper air, and the creatures it supported are now famished and fall gradually away, as well as the vegetation. The destruction or decomposition of vegetable substances will always, under suitable conditions, give origin to a corresponding race of animals; and the decaying vegetation of the Golden Age now generates an earth-born race of men, arising from the surface of the earth, and not heaven-born, like the first, the rudiments of whose bodies were formed in the air.

The second vegetation, arising from the fall of the vegetable nectar to the crust, produces fruits containing seeds; this, the first, did not, there being no necessity, before the introduction of death, for either fruits or seeds; but now nature makes provision for the consequences of evil, exhibiting thus early her strong tendency against it. And as

the vegetable fruits from which they spring have seeds, so the second race of men are gifted with reproductive organs, and with mouth and stomach, being thus essentially different from the first. They live on the fruit of the trees, now a condensed instead of a diffused product, the distribution of which is effected indirectly from within, and not directly from without, as in the case of the angel-men. We are the offspring of this second or earth-born race, the immediate parent of which was the fruit or product of the new vegetation. The earth-man (Adam), then, is of two kinds: the first from the earth through the vegetable; the second from the earth also, but through sexual products. Both, especially the males of the latter, were exceedingly vigorous, and of gigantic strength and proportions, as compared with the pigmies of our time.

As it is thousands of years since they were upon the present sections (that comprise for the most part the Tartarus or unrestored region of the last Saturnian earth), we could hardly expect to find here any vestiges of these races; but could we examine the strata of the South Pole earth (the wrecked Saturn now under water), we would in all likelihood find them, especially as these sections have been free from the wastes and disturbances of the Northern Hemisphere.

These first fruit-eating beings are alluded to by Homer and Hesiod, and by Plato, in "The Banquet," a discourse on love; wherein we read of the man-woman or androgenous race. Like some existing plants, these beings are bisexual*, each having double parts on a single trunk, two faces on one head, four hands, etc. "They generated," Plato says, with the earth, not with each other;" that is, a composite substance was emitted into the earth, and there nurtured, as in a womb. Our race, comprising distinct males and females, with flattened bodies and angular sides, to whose origin, Plato refers when he says that Jupiter bisected for their misbehavior the two-faced bisexual creatures, arose from this seed. Let the reader observe how truly each stage of the earth's disintegration is reflected in the animal changes. While the "tria" were "juncta in uno," the fusion of the male with the female nature was complete and continuous; when the circles were broken, these two became partly divided, though possessing, as yet a common trunk (for during this epoch the double-faced creatures only were generated); and when disunion became total, on the formation of the sun and moon, the animal shared the fate of all things, and the male and female principles, respectively represented by those lights, were embodied in distinct beings. Hence, the allegorical narrative of Gen-

*As to the generative organs, Ficino, a Florentine Platonist, says: "Ad nates hoc habere."

esis of the formation of woman by the *taking of a "side"* from Adam. The common translation of "rib" is absurd. The word "*tzelah*" occurs in many places, but in none can it bear such a meaning. (See 2 Sam., xvi, 13 ; Ex. xxiv, 25.) "Side" is its primary, and (when applied to a human being) "wife" its implied and secondary signification. Mr. Leaser, in his late version of Scripture, translates it "wife" in Job, xviii, 12; though in Genesis he allows the common version to lead him astray. In accordance with the duplex character of Adam (the scriptural type of the second race), Talmudical writers say that he was created with *two faces*. The taking of the woman from his "side" corresponds to the allegory of Plato. The masculine is always used with reference to Adam, since this gender is, in Hebrew, preferred to the feminine. "*This time*," says Adam, "it is bone of my bone and flesh of my flesh"—meaning that this second separation of the male from the female principle, unlike the first, was total—so much of his body actually taken away from him.

It will be now evident that one species cannot gradually, or in any way, produce another. To originate new species, new earthly and atmospheric conditions, acting upon new kinds of vegetable or animal substances, are requisite. As the earth declines from its first purity, so does its vegetation, and the decomposition of this, or of its fruit, gives rise to new and inferior animal races. A peacock, for example, will require a purer vegetable extract, vivified by a better earth, or section of earth, than will a noxious pterodactyl. The child of the rose must differ essentially from that of the nettle. The art of creating animals from various admixtures, in a favoring climate, was known to and exercised by the ancients. But no species can have a common origin (in the usual sense of this phrase) with any other. The vegetable origin of a sheep, and the carneous one of a tiger, are not "common," because flesh comes from the tree. Flesh-eating animals spring from the decomposition of flesh (though not exclusively, I believe, for bees can be so generated); while the most loathsome creatures arise from unclean admixtures of slime with vegetable or animal decays.

If the reader should suppose that this account of the origin of our race from the double-faced creatures clashes with the law, "like begets like," let him bear in mind that this is a process of deterioration, where the parents had a different origin from that of their progeny; these only half resemble the former, but produce creatures altogether similar to themselves; either because this process then attained its limit, or because our progenitors (the children of the double-faced race) sprung, as well as we, from seminal products; the chief differ-

ence being that they were *earth-born* (autochthones), springing from the warm, red earth, while we are nourished to life in the womb of the female; the earth, in the progress of evil, growing too hard and cold to perform any longer her maternal office.

Job alludes to these two races of a fallen world when he says: "The stars are not pure in his sight; how much less man that is a worm, and the son of man that is a worm." Both are subject to the same laws under which all worms—i. e., earth-nurtured and sex-generated animals—exist. The stars, resulting, as some of them did, from the fracture of the circles, are called "not pure," as being the products of a state of evil; and the subsequent effects of this fracture, namely, beings generated like worms, are still less so. The angel race was cotemporary for a brief period with the succeeding giants; but the latter, continuing to interfere with the earth and its belongings, using fire, injuring the vegetation, and causing a noxious race of animals to spring up, the former are soon destroyed. Their punishment for the first transgression is finely told by the Greeks in the story of Tantalus. He is represented as famishing in the midst of trees bearing the most delicious fruits, which are wafted by the winds to the skies the moment he attempts to gather them. The allegory (if it can be called such) says that he brought this upon himself by stealing the nectar and ambrosia from the tables of the gods when he dwelt in heaven—meaning by this that the first men created winds that, as I said, wafted the ambrosia away.

The sun and moon become in due time formed; each taking that position with respect to the earth, which its specific gravity assigns; the moon being a dull and heavy kind of fire, rests on an atmosphere much closer to the earth than her lighter brother, the sun. She is not, as modern astronomy teaches, an opaque body, but a luminous one, tempering the excessive heat of the sun when existing in combination with him; else, how could she appear when eclipsed of a fiery redness? and if she circulates round the earth with the velocity ascribed to her, how can we say that the sun, whose texture is so much more subtle and light, stands still? So we see that the conclusions of modern philosophy (though aided by science and art) are unreliable, and will not compensate for the loss of the true compass to guide us to truth.

The fierce rays of the sun begin to play upon the soft, moist body of the earth; and as this grows harder and denser from the loss of its moisture and of its vital heat, now always ascending but never returning, its motion diminishes, though the poles retain as yet the same position to the earth's plane. The ball that comes from the circles set-

ties over the earth's centre, and begins with a rapid motion to describe a circle concentric with the equator ; the central parts, therefore, suffer far more than the extremities, and are after a time converted into a sandy zone or desert, that separates, as by a girdle of fire, the temperate regions of the poles from each other.

It is in these regions that the men of the second or silver age live (an age incomparably superior to ours), building as yet no houses, though exercising other arts, eating only tree-fruits, and living to a great age.

It is to these temperate regions of the second age that ancient writers refer under the names 'Oikoumene' and 'Anticthion,' the first applied to the now northern half, and signifying 'habitable;' the second to the southern, and meaning 'opposite earth;' and it was the separation by water of these regions at the time of the deluge that originated the old doctrine of '*Paradise lying beyond the ocean*,' which was supposed to run from east to west, between the tropics. After the deluge, many adhered to the former idea (then untrue,) that the flaming sword of the torrid zone divided as before the two regions of the earth. The notion that the terrestrial Paradise was located in Asia is a modern fiction, and was never entertained by the Jews, Pagans or Christian Fathers ; they always placed it out of this hemisphere in the Southern ; and justly so, for it was in that region that the last terrestrial Paradise existed, to which the wreck we call the Northern Hemisphere was attached as an unrestored region. Looking at a map we see the huge opening from the north toward the south, the spurs of land, as I said, indicating by their direction the position of the corresponding sections.

As it is upon the centre of the earth that the sun's rays fall with most severity, it is there the first rupture is made. Preceded by terrible shakings, a perpendicular breach is made through the earth's head or summit, and a second opening, horizontal or at right angles to the first, soon follows ; that is, the earth becomes crucially divided, split in the form of a cross. The first breach we have symbolized by the bishop's mitre, and the state after the second by the cross with which in all armorial bearings and sacred devices the earth is surmounted.

We may now understand why the mediæval sculpturings make *all* the persons of the Trinity wear a *cruciform nimbus* ; a circumstance that has puzzled the archæologists, one of whom (Didron) remarks : "The propriety of Christ's wearing such a nimbus is obvious, but why "should the Father and the Holy Ghost have it too ? Besides," he

adds, "this halo is seen on the heads of Buddhist and Hindoo divinities, where no allusion to Calvary can be supposed." But the cross, as the natural mark of severance and ruin, is rightly placed over each person, each member of the triune body suffering from the one calamity. The halo or circle is the emblem proper of all that pertains to the Golden Age. Hence, the Grecian allegory of Minerva, the goddess of Art and War, springing without a mother from Jupiter's head, cleft by the axe of Vulcan; Jupiter representing the Second Age, and Vulcan the crafts wherein fire is employed.

After these two breaches are made (to which as an anterior and minor deluge Talmudical writers refer), the earth is prepared for a general disruption—to be "crushed" and "split in pieces," as says Isaiah, speaking of its fire-revolution. When this takes place it is tilted from its perpendicular to its present position, and all that is left to the mangled earth of her original motion is, I think, what appears in the "precession of the equinoxes," "to show that still she lives."

To alleviate the increasing miseries of his state, man now applies himself to the diligent "worship of Minerva," constructing houses, burning the body of the earth and its substances, destroying the vegetation that arose to protect it against the sun's heat, and so creating new disorders. The law of nature is the *lex talionis*, giving inexorably to her creatures like for like. And are not the words of Isaiah, though spoken perhaps against idolatry, capable of a more extended application. "Behold! all ye that kindle a fire, walk ye and rejoice in the light of its sparks; this ye shall have of my hand: ye shall lie down in sorrow." Hence, also, the words of Job: "Man is born unto sorrow, as the sparks fly upward." (v. 7.) Through the two subsequent periods, called by ancient writers the Brazen or Copper Age, and the Iron (that in which we are), nature declines and art advances. In our day we see the exultation of the latter over her prostrate rival; we hear the boasts she makes of her miracles to come. But fixed long before her birth were the limits to her career. Puffed by her triumphs, she has forgotten that the insulted earth shall one day burst, like the Indian lion-god, from her stony casement, to take vengeance on her foe. The struggle between these two rivals, Art and Nature, and its result, we find described in all the mythologies. The cause of the introduction of Art, and the ruin she brings on man, is beautifully given us by the poet Hesiod, in the allegory of Pandora; and I shall anticipate my citations from ancient writings by presenting it to the reader.

The poet relates that Prometheus (Foreknowledge), a very wily

man, stole fire from Heaven, inclosed in a hollow cane, and brought it to men (alluding to the first employment of fire by the angel-men). He gave it to his brother, Epimetheus (Afterthought), charging him to reject any present that might be sent him by the exasperated gods, lest ill should befall him (from which we glean that the angels were wiser than the race that followed) ; but this advice was frustrated by the fascination of Pandora, and misery introduced into the world.

"The food of man in deep concealment lies —
 The angry gods have veiled it from his eyes ;
 Else had one day bestowed sufficient cheer,
 And, tho' inactive, fed thee thro' the year.
 Then might thy hand have laid the rudder by,
 In blackening smoke forever hung on high ;
 Then had the labors of the ox been o'er,
 And the toil-patient mule had toiled no more.
 But Jove our food concealed ; Prometheus' art
 With fraud illusive had incensed his heart :
 Sore ills to man devised the heavenly sire,
 And hid the shining element of fire ;
 Prometheus then, benevolent of soul,
 In hollow reed the spark recovering stole.
 'O, son of Japhet!' with indignant heart,
 Spoke the cloud gatherer, 'O, unmatched in art !
 Exultest thou in this the flame retrieved?
 And dost thou triumph in the god deceived?
 But thou, with the posterity of man,
 Shalt rue the fraud whence mightier ills began ;
 This fire shall draw perdition on the race,
 And all enamored shall their bane embrace.'
 He spoke, and bade the crippled god [Vulcan] obey,
 And mould with tempering water plastic clay ;
 With human nerve and human voice invest
 The limbs elastic and the breathing breast,
 Fair as the blooming goddesses above,
 A virgin's likeness with the looks of love ;
 He bade Minerva teach the skill that sheds
 A thousand colors in the gliding threads ;
 He called the magic of love's golden queen
 To breath around a witchery of mein,
 And eager passion's never-sated flame,
 And cares of dress that prey upon the frame ;
 Bade Hermes [commerce] last indue with craft refined,
 Of treacherous manners and a shameless mind.
 He gives command ; the inferior powers obey,
 The crippled artist moulds the tempered clay ;
 By Jove's design arose the bashful maid,
 The cestus Pallas [Minerva] clasped, the robe arrayed ;

Adored Persuasion and the Graces young
 Her tapered limbs with golden jewels hung ;
 Round her fair brow the lovely-tressed Hours
 A garland twined of spring's purpureal flowers ;
 The whole attire Minerva's graceful art
 Disposed, adjusted, formed to every part.
 At last the winged herald of the skies [Mercury],
 Slayer of Argus, gave delusive lies ;
 Insidious manners, honeyed speech instilled,
 And warbling accents as the thunderer willed ;
 Then by the feathered messenger of heaven [Mercury]
 The name 'Pandora' to the maid was given ;
 For all the gods conferred a gifted grace,
 To crown this mischief of the human race.

And the result of her presence among men is thus narrated :

"Whilom on earth the sons of men abode
 From evil free and labor's galling load ;
 Free from diseases that with racking rage,
 Precipitate the pale decline of age.
 Now swift the days of manhood haste away,
 And misery's pressure turns the temples gray.
 The woman's hands an ample casket bear,
 She lifts the lid, she scatters ills in air.
 Hope sole remained within, nor took her flight,
 Beneath the casket's verge concealed from sight.
 With ills the land is rife, with ills the sea,
 Diseases haunt our frail humanity."

Another allegorical picture of Art and her evil progeny, in character the same, though in dress dissimilar, is given, as we shall see, in the Apocalypse of John. Hope was not scattered, like the rest, through the air, but remained on the earth to cheer mankind, in accordance with the heraldic motto, "*Spes tamen infracta.*"

And now that my readers know her real character, shall not the high colors with which Art delights to deck her deeds, be toned down for them, above all when they know, that after "her works are burnt up," there shall be found in the new creation "no more craftsmen."

Having now brought this history down to our day, let us ask with Mr. Emerson, "Where do we find ourselves?" "In a series" truly, "the extremes" of which we know full well, and the last term of which I shall now but briefly sketch, leaving the details to Greek and Hebrew writings and to Mythology.

As the antideluvian earth was from its constitution "obnoxious to a deluge of water," so is the present one from its constitution obnoxious to a deluge of fire ; and the agent that brought about the first great

revolution, now works with energy to accomplish the second, even though it involve his own destruction. The remnant of the earth's body makes unceasing progress in disease ; becoming each day more petrified and dry—every measurement giving a shorter diameter than did the preceding one—its atmosphere sharper, drier, and, like the sea, greatly increased in volume; farther and farther removed from the constitution it had in a by-gone age ; its caverns within stored with explosives, its elevations without charged with combustibles, and in fact every region from the sun to central Tartarus preparing for a general conflagration. And so much have all things, and especially the Earth's crust, advanced in this disposition, that some physicist said, " It is a miracle that twenty-four hours can pass without the Earth's being all' aflame."

The precursors of the next revolution now impending, are all within and upon the earth, and it is these that are to open the way for the other actors, more formidable still, destined to play in the last scenes of the great drama.

Volcanic fire will first burst out upon the earth, and from the appearances of the volcanoes round the Pacific, it will commence, I suspect, among these. Gathering strength as it spreads, and as its several foci unite, it will tear the Earth asunder, blowing it up from a great depth, and open, finally, a communication with the sea; the fire will then rage with increased vehemence, fed by the fiery gases into which the water is decomposed: the sea within the range of the volcanoes, to a limited extent will be eaten up, and a considerable quantity dashed upon the ignited earth by submarine upheavals, similar to, but far greater than those already mentioned in connexion with earthquakes ;—for within those large sections of crust beneath the sea, a diseased inflammatory condition is also widely established, and there will be a direct or sympathetic response from these to the paroxysms of those above water. Large tracts of land will be hurled by eruptions into the sea, throwing this to such a hight, that were we to witness it, we might think the Earth was about to suffer a second time by water, did not the roaring of the volcanoes undeceive us. The minor mountains will be cleft and thrown down, and they who are to see thus far this elemental war shall be left in no doubt as to its character and result. The elements below must rage for some years upon the old dying Earth, new effects being from time to time brought about, as the facilities for complete combustion become multiplied ; finely symbolized in the Apocalypse by the pouring out of the different vials !

But what effect can any number of volcanoes, though they should

calcareous whole continents, have upon the vast mass of waters lying so far beyond them; in a far worse condition than before must be the charred Earth, if help be not sent her from above. The continued action of the heat will remove, to a great extent, the atmosphere, upon which the heavenly bodies belonging to our Earth rest, and a line of attraction between the earthly and the heavenly fires, similar in kind, will be formed, to which, as the chief causes, must be ascribed the fall of the sun, moon and stars; though the Earth's state at this crisis may bring other occult laws into play to effect this result. But let the causes be what they may, the event itself is as inevitable as the death allotted to all sex-created animals.* Aside from the teachings of that stern law by which every evil thing is made to assist in the work of its own removal, and aside from the most emphatic and frequent declarations of the sacred writings, all ancient representations, whether by word or picture, are more in accord as to this than any other truth I might name. The heraldic pictures of the last chapter can leave no doubt in the minds of the most skeptical, bearing out as they do the glowing descriptions of the Hebrew psalmist. One device shows the Earth all on fire, the flames issuing in a turbillion of smoke and darkness from beneath, sharp jagged rocks marking their issue to the surface. Over the mountain peaks (half melted beneath him) the Sun is shown hovering, or in the act of descending, and other pictures exhibit him as fallen into the sea, which is colored as a fiery red fluid. Hence the Indian Mythology gives this body the tail of a fish, for the sun must cut through and under the sea.

Upon the descent of the Sun and Moon, the Earth starts out of its place to run as a comet through the sky. The antipodes of the regions upon which the heavenly fires settle, remain cool and unexpanded, and are therefore driven forward like the small end of a cone or rocket, by the great impulse communicated on the ignited side. Hence the legendary flight of Demeter (the mother Earth), seeking, with volcanic fire, through the gloom of night, her lost daughter; commemorated on the "Torch-day" of the Eleusinian festivals.

Now, mark the words of Isaiah, (xiii, 14): "I will shake the heavens, and the Earth shall start quaking out of her place;" and it shall be (like its frenzied people, the mirror of its state) "*as the chased roe, and as a sheep that no man taketh up.*" The commencement of the chapter is similar to that of the 2nd of Joel, and treats of the same

* Were not the distances laid down by modern Astronomy of the celestial fires from our Earth greatly exaggerated, the above statement would be absurd.

event, the doom of Babylon (a personification of our earth): "The Lord of hosts mustereth a host of battle. They come from a far country, from the end of the heavens; the Lord with the weapons of his indignation to destroy all the land (verse 10). For the stars of heaven and the constellations thereof shall not give their light; the sun shall be darkened in his going forth, and the moon shall not give her light," etc., referring to the descent of the heavenly bodies. But who are the chasers of the roe? The reader now knows without the aid of Greek Mythology; yet how accurately this answers the question; for Apollo and Diana are the deities of the chase, the hunter and the huntress, and also personifications of the sun and moon. The representations, too, by the Vendes of these bodies, preserved yet at Stettin, have upon their backs the symbols of hunting.

Chased, then, by these fierce hunters, and devoured especially by the "eagle" of Isaiah, "come from a far country" to execute the will of the Supreme, the old Earth "reels to and fro like a drunkard." As once by water, so now deluged by fire, all the Earth's material is dissolved and vaporized, and it begins, as Amos (viii, 8) says, "to rise up wholly as a flood," ascending higher and higher, till, according to Plato, it reaches the lunar circle, that is, comes within the moon's atmosphere—a great distance indeed from the place now occupied by the Earth. Homer says that it attains a height so great, that an anvil let fall from the new surface, would whirl for *ten* days ere it reached the old. This elevation is the result of its great lightness and immense bulk; the latter, when the new Earth has been fully formed, shall exceed the bulk of the material used in its construction by a thousand fold. Then indeed we shall wake, "to find" as Richter says, "that all has passed away, nothing remaining save our dreams;" and then shall be gratified the desire of Hafitz, "Let us be crowned with roses; let us break up the tiresome old roof of heaven into new forms."

And now that the ends of this history meet, the reader is prepared to judge what confirmation my statements can receive from the writings of old time. Some indications have been given from Hebrew writings that they are not unfounded; but in the following chapters I shall endeavor to show from writings sacred and profane, that antiquity is altogether on my side. Let us then enter, if but once again, the realms peopled with the Protean offspring of Fancy and Philosophy; for, armed now with a potent talisman, we shall not be disconcerted at their elusive transformations, but shall compel them to own the reality of their lineage and yield us the secrets they possess.

CHAPTER FOURTH.

There is, perhaps, no single cause not organic, to which the growth and humanization of the European races may be more justly ascribed than to the Hebrew writings. The esteem, moreover, and interest they have won, seem to increase rather than to wane with the expansion of the human mind—no mean proof of their intrinsic worth.* And indeed so fascinating in their Oriental imagery and awe-inspiring seriousness are they, so deep an acquaintance and sympathy do they show with the wants and sufferings of our race, that it seems as natural for men to say they are divine utterances through human instruments, as to translate Christ or Hercules to the skies. They have, however, been subjected to many species of assault; nor can I say that *all* the books have withstood the test of criticism, but this I will, that the force of the objections lies most frequently only in the ignorance of the objectors; numerous examples of which I might cite. Had the writings of the Hebrew prophets and poets been understood, I had little need to write this Earth History, or to vindicate the truth and beauty of these sublime productions; but now that the false foundations upon which men's creeds and hopes have rested are laid bare, these superstructures cannot much longer stand to intercept and discolor the light which a proper comprehension of this literature must bring.

Oriental expression (even for the ordinary purposes of life) strongly contrasts with the direct unadorned mode of the western nations. Its superior attractions, as compared with those of the last, have led to that happy compromise of a metaphorical language so admirably employed by modern writers. Especially do poetry and prophecy appear to most advantage when dressed in the fretwork of the imagination. But figurative writing proper, besides being of limited range and elasticity, has this great defect—that it is *liable to be misunderstood*; so that in the exploration of eastern writing, we must encounter the natural obstruction of its style.

But when the physical events and conditions that form the recurring themes of its sacred literature are *wholly unknown* to us, the difficulty of correct interpretation becomes insurmountable, and it is then impossible to assign to all the statements and allusions we find therein (given us too,

* And the attention of mankind seems now about to be directed to that vast body of literature these writings beget, known as the Talmud.

in the most immethodical and equivocal manner) their true meaning, even though the figures or symbolical characters were as familiar to us as they are strange. This it is that has sealed up, from at least the Christian world, the noblest fruit of the Hebrew muses, and involved all the books of the prophets in the same darkness that shrouds the mysteries of Eleusis, or the demi-gods of the Illiad. But this difficulty the foregoing pages have, I hope, in a great measure removed. There is a minor one arising from the James version ; this being in numerous cases, and especially in those books with which I have to deal, inaccurate, senseless or false ; but I have endeavored to obviate this by obtaining from Hebraists, a critical rendering of the original. Hence the quotations will sometimes greatly differ from the English version, but the reader may be assured they are in accordance with the Hebrew. They will prove, I think, conclusively, the want of a new translation of these wonderful writings. There is one fact which, as being the key to the most important and curious passages, I would at the outset impress upon the reader's mind. It is that particulars, when suitable, are taken as types and illustrations of universal laws and their results. Places and persons are made to stand for physical conditions, and are spoken of accordingly.* The political and moral state of the Jews as a people, and especially their Temple and the vicissitudes of its state, are made to paint the changing destinies of the house of Nature ; the language used on such occasions either having an equivocal double sense, or expanding from particulars, as starting points, into generalities, which, in their far-circling reach, fit only the events of this history. Apart from the propriety of making a nation or individual illustrate, as they naturally reflect, some phase. past, present or to come, of the external world, there are special reasons why we must expect a typical character to run through the Hebrew writings. It matters little how we treat the pretensions of the Jews—that they were a chosen people, that their laws, secular or religious, were divine ordinances—a profound wisdom, beyond question gleams through their institutions. We have no record of any edifice as extraordinary as their Temple. For though I cannot suppose that

*This was well known to the Talmudists, and is noticed by the author of an able article, "The Talmud," in the *London Quarterly Review* for October, 1867. Speaking of that portion of his theme, called the Haggadah " (c ontaining legends, sagas, etc.), he says : "Every-thing being bound up in the Bible—the beginning and the end—there must be an answer in it to all questions. Find the key, and all the riddles in it are solved. The persons of "the Bible—the kings and the patriarchs, the heroes and the prophets, the women and the "children, what they did and suffered, their happiness and their doom, their words and "their lives—became, apart from their presupposed historical realities, a symbol and an "allegory. What the narrative [or the Bible] had omitted, the Haggadah supplied."

the rites which gave initiation into the mysteries of Isis, Demeter or Dionysus lacked anything of the highest knowledge or of the most cheering anticipations, yet the Jewish building itself (to say nothing of its rites) was mystical and symbolical in the extreme; constructed in every part, and furnished throughout to be the paradigm of some deep-rooted religious ideas; its very stone and wood work having been prepared at a distance from its site, that no *metal tool* forsooth, might be heard or used in its erection—a proceeding which, to a merely secular philosophy, will appear as absurd as it must have been laborious and retardative, but the signification of which the reader can now be at no loss to divine. If their Temple was so framed—a concrete wisdom—what should we expect in the writings of their sages and seers? Open at any place the books of the prophets, especially the book of Job, of Isaiah or the Psalms, and statements, limited apparently to nations or individuals, will be found blended with allusions, more or less mystical, to physical destinies—and this, without any strongly marked discontinuity of subject—so easily and naturally do both intertwine. The following citations will probably sufficiently illustrate this:

The dream of Nebuchadnezzar is a succinct history of the four ages of the world, called by Greek as well as Hebrew writers, the Age of Gold, of Silver, of Brass or Copper and of Iron. The Age of perfection was the Age of Gold; the remaining three stand for the descending stages of an imperfect state. They take their names from the metals that the vegetation of each condition produced, each metal reflecting the character of its parent age, and each being now more or less scarce according to the remoteness of such age. The dream is related as follows: "Thou, O King, sawest and behold a great image. This image's head was of fine gold, his breast and arms of silver, his belly and his thighs of brass, his legs of iron, and his feet part of iron and part of clay. Thou sawest till a stone was cut out without hands, which smote the image on his iron and clay feet and brake them to pieces. Then was the iron, the clay, the brass, the silver and the gold, broken to pieces together, and became like the chaff of the summer threshing floors; and the wind carried them away, that no trace was found of them: and the stone that smote the image became a great mountain and filled the whole world." The interpretation of this dream could hardly have saved Daniel's life, had not the dream itself been discovered by him; the latter being much more intelligible than the former. He evades, too, like Josephus, the explanation of the most important part about the stone, saying, vaguely, that it referred to "what shall come to pass hereafter." In

his preface to the "Antiquities of the Jews," Josephus speaks of this dream and of the stone, and though he declined to give then the meaning, promised to do so in a future treatise. This, if written, has not reached us.

In accordance with what I have just said as to the figurative application of the names of remarkable persons or places, the king and his kingdom are in this dream used as mere types of the conditions of nature. In its interpretation, Daniel fits the dream as well as he can to the king's history, to which it is plainly altogether unsuitable, and ends by telling the naked truth. This dream appears conclusive as to the double sense of prophetic language. The king represents the first or perfect state of the earth, which, as an eternal body existing in different conditions, is symbolized by the image; as we proceed from its head to its feet its condition grows worse, till that state of stone or petrefaction ("cut out without hands," *i.e.*, coming spontaneously) arises, by which the clay and iron age of the Earth is first smitten or brought to an end, and all the other ages, which are regarded as bound up or imprisoned within the Earth, are mixed up with this one and carried away aloft, as they must be when reduced by fire to a chaos. The stone becomes a huge mountain, when the new Earth is expanded to its primeval dimensions. This state is also spoken of in the 4th chapter as a splendid tree, and its destruction typified by the cutting down of the tree, and the sending of Nebuchadnezzar to eat grass like an ox. His former food being then destroyed, man is obliged to have recourse, as now, to the eating of grasses, etc., instead of the ambrosia once provided for him. The latter is called, in the 7th chapter, "the daily sacrifice"—since nature then sacrifices, or devotes, a portion of her substance for his maintenance—and this sacrifice is said to be now "taken away" and "the sanctuary cast down," or the Earth lowered from its former position. We are told, moreover, that until the cleansing of the sanctuary (or removal of everything that now pollutes and afflicts the earth), and the restoration, shall be 2,300 days. If we are to understand by days years, this period must be nigh run out. The vision of the four beasts, in the 7th Chapter, is another version of the four ages. The fourth beast, we read, was dreadful and terrible, and it had great iron teeth; it devoured and broke in pieces the residue with its feet. But the "judgment shall sit, and his dominion shall be taken to consume and destroy it."

In the book of the prophet Esdras we get the clearest light respecting man and the world. Why a book of so great importance and beauty has been excluded from our present compilation would be be-

side my present purpose to discuss. Many of the fathers looked upon it as canonical and divine, and *highly esteemed it*, as do most modern scholars. A learned biblical critic (Laurence) is of opinion that it has as good a claim to the respect and confidence of mankind as any book from Genesis to Revelation, and a great deal better than some—an opinion with which I doubt not my readers will presently coincide. The language in which it was first written was, I suppose, Hebrew; but no version in either this or the Greek is now extant. It has, however, been found in the Arabic and Ethiopic; and of the last, Laurence made an English and Latin translation, which I have never seen, nor the one from the Arabic by Professor Ockley. Few books have excited so much interest and discussion. "The Catholics," says Jahn, "have made many martyrs on its authority." The conflict among the learned as to the *era* and creed of its author is *important* as well as interesting. There is little doubt, I think, that he was a Jew, who wrote before Christ. The words, "My son Jesus," from which chiefly the contrary opinion has been maintained, are an interpolation, or gloss, of the true readings (according to both the Ethiopic and Arabic versions), "my Messiah," and "my son Messiah," respecting whom the book leaves us, as we are about to see, in no doubt.

Esdras prays for knowledge respecting the world and man; whereupon, the angel *Uriel* (*angel of light*), is sent to him. To his inquiries, why the people, the Jews, were so harrassed, their laws of no effect, the lives of men as those of grasshoppers, short and full of pain, the angel replies: "The more thou searchest, the more thou shalt marvel, "for the world hasteneth fast to pass away and cannot comprehend "the things promised in time to come; for this world is full of unrighteousness and infirmities; but, as to the things whereof thou askest "me, I will tell thee, for the evil is sown, but the destruction thereof "is yet to come. If, therefore, that which is sown be not turned up-side down, and if the place where the evil is sown pass not away, "then cannot that which is sown with good come." He then asks "whether there be more of the reign of evil to come than had passed," and he is shown by the vision of a burning oven and a watery cloud that the length of the last is much greater than that of the first.

The signs of the degeneracy of the last times are pointed out to him: injustice and wickedness multiply, friendship is destroyed, and he is told that "when salt shall be found in the sweet waters, then wit "shall hide itself, and understanding withdraw into its secret chamber." Though the prediction has been fulfilled, it cannot remain true, for Daniel tells us that in "the time of the end, many shall run "to and fro, and knowledge shall increase."

The 6th chapter opens with touching references to the ordinances of our fallen world and to their absence in the first. As the English translation appears to be in some places false, I regret not being able to give a more critical one from the versions named.

"In the beginning, when the earth was made, before *the borders* (?) of the world stood [from both sense and context, by "*borders*" I understand terminations or shores, which in a sphere are wanting]; or "ever the winds blew; before it thundered and lightened; or ever the foundations of Paradise were laid (?). [This word "*laid*" cannot surely be correct; for, when the "earth was made" free from such things, it was Paradise; perhaps it should have been "*laid open*," that is, broken up.] Before the fair flowers were seen, or ever the moveable powers were established [on the new Earth, in its perfect state, there are no flowers; they come subsequently, from the fall or condensation of the nectar; by "*the movable powers*" he means the sun and moon, etc.]; "before the innumerable multitude of angels were gathered together; or ever the heights of the air were lifted up; before the measures of the firmament were named; or ever the chimneys in Zion were hot [by "*the heights of the air*," etc., he means, I think, the destruction of the atmosphere of the Golden Age, which was swept aloft by the creation of strong winds; and by the "*chimneys in Zion*," volcanoes]; and ere the present years were sought out, or ever the inventions of them that now sin were turned; before they were sealed that have gathered faith for a treasure [i.e., before Art was introduced, and all that appertained to the Golden Age sealed up beneath the present wreck, the hope of deliverance their only treasure]; then "did I consider these things, . . . etc.; by Me shall they be ended, "and by none other."

In the 7th chapter, the certainty of the restoration of the past and of the destruction of the present conditions is declared: "Behold, the time shall come that these tokens which I have told thee shall come to pass, and the *Bride* (see chapter on Revelations) shall appear, and she that is now withdrawn from the earth, coming forth, shall be seen. And whosoever is delivered from the aforesaid evils shall see my wonders; for my Messiah, and those with him, shall be revealed. After these years shall my Messiah die, and all men that have life [a synecdoche common in Scripture]. And the world shall be turned into the old silence seven days, as in the former judgments, so that no man shall remain. And after seven days, the world that waketh not yet shall be raised up, and the corrupt one shall die. And the Earth shall restore those that are asleep in her, and so shall the dust

"those that dwell in silence; and the secret places shall deliver up those souls that were committed unto them.* And the Most High shall appear upon the Seat of Judgment, and misery shall pass away, and long-suffering shall have an end. But judgment only shall remain, truth shall stand, and faith wax strong. And the work shall follow, and the reward be shown, and good deeds shall be of force; and wicked deeds bear no rule. . . . This present life is not the end where much glory doth abide; but the day of doom shall be its end and the beginning of the immortality to come, wherein corruption is past." This needs no comment; who the Messiah is we are about to see.

Esdras then inquires, "What shall be the parting asunder of the times? or when shall be the end of the first and the beginning of it that followeth?" And the Angel said to him, "From Abraham unto Isaac, when Jacob and Esau were born of him, Jacob's hand held first the heel of Esau; for Esau is the end of the world, and Jacob is the beginning of it that followeth; the hand of man is betwixt the heel and the hand; other question, Esdras, ask thou me not." The alternations of good and evil are here alluded to: Rebekah, the mother of the children, means the old Earth, the word signifying a "quarrel appeased." Jacob, the new world, comes after Esau, the fiery end of the old Earth. Hence, the latter is represented as all red at his birth. "Heel" and "hand" mean termination and commencement; between the "hand of Jacob" (the Golden Age) and the "heel of Esau" (the close of the Iron Age) lies the "hand of man," that is, the reign of Art. Esdras was told to go into a field where there were no houses and remain there for seven days, eating only the flowers of the field, and that other truths would be shown him. A woman appears to him, making great lamentation for the loss of an only son. While Esdras endeavored to appease her and show that she might be saved from death herself and recover her son, "her face, upon a sudden, shined exceedingly, so that," says the prophet, "I was afraid of her, and mused what it might be; and behold suddenly she made a great cry, very fearful, so that the earth shook at the noise of the woman: and I looked and behold the woman appeared to me no more, but there was a city builded, and a large place shewed itself from the foundations." Uriel then comes to him to explain the vision, and tells him that the woman whom he saw was Zion, and that the Highest had shown him "the brightness of her glory and the comeliness of her

*The reader will see from the following comments on the twenty-sixth chapter of Job, what the prophet means by the restoration of the "souls" from the "secret places," etc.

beauty ;" and he is invited to examine, without fear, the structure, and feast his eyes with as much as he can comprehend of its wonders. "I knew," says the angel, "that the Highest would show thee this ; therefore I commanded thee to go into a field where no foundation of any building was; for wherein the Highest beginneth to show his city, there can no man's building stand." In the second vision he sees an eagle with three heads and twelve wings rise out of the sea. This bird spread her wings over the earth and they reigned, with the contrary feathers that grew up from them, successively and disappeared; and so also of the heads (that were more powerful and violent than the wings), till the third only remained : then, the prophet says :

"I heard a voice bidding me to look, and behold I saw, as it were, a roaring lion, that sent forth a voice to the eagle and said : 'Art thou not it that remaineth of the four beasts whom I made to reign in my world, that the end of their times might come through them ? And the fourth reigned over the compass of the Earth with great wicked oppression; for the Earth hast thou not judged with truth, and thy wrongful dealing is come up unto the Highest, and thy pride unto the Mighty, and thy proud times are ended, and thy abominations fulfilled ; and therefore appear no more, thou eagle, nor thy wings, nor thy wicked feathers, thy malicious heads, thy hurtful claws, nor all thy vain body ; that all the Earth may be refreshed and may return, being delivered from thy violence, and that she may hope for the judgment and mercy of Him that made her.' And while the lion spake, I looked, and behold, the head and wings appeared no more, but the whole body of the eagle was burned, so that the Earth was in great fear."

He is told in explanation, that the eagle he saw, is the kingdom seen by his brother Daniel (the 4th one I spoke of, that had great iron teeth, and that broke everything to pieces) ; and the lion, "*This is the anointed, which the Highest hath kept unto the end to correct their wickedness, and deliver with mercy the oppressed.*" The sublimity and appositeness of these quotations, the reader cannot fail to remark. In the tragedy, *Prometheus Bound*, by Æsculus, we have the same personification of those active evils gnawing at the Earth's heart. The afflicted Earth is represented by the tortured Prometheus, bound in a rocky wilderness, his liver devoured by an eagle sent from Jove. Had we the lost work, *Prometheus Unbound*, by the same master, we should have seen in Hercules the Grecian analogue to the delivering lion of Esdras. The labors, however, of Hercules, as beneficent as they were wonderful, show us what ideas the Greeks had as to the evil destroying effects of the advent of the sun. In conformity with the scriptural type, the Arabs represented this body by a lion, and the solar emblems of Egyptian and Babylonian worship, called "Horus"

and "El" were also lions.* Everywhere in heraldic blazonry we meet the figure, as a charge, as a supporter, or as a crest; and on those shields representing the descent of the sun, a lion holds it in his paws as it descends. This is the Caöshyanç (or Helper) whom the Persians expect at the end of all things, and corresponds to the modern Apollo or Golden Angel, pictures of whom are not uncommon, and to the English device of St. George and the Dragon. The god equipped for war, with his bow and quiver, is represented as descending upon the sea, out of which flowers spring up; the encircling motto, "*Opiferque per orbem dicor*," indicates his character and the hopes of mankind; for as Esdras says, "strong is His right hand that bendeth the bow, the arrows He sendeth forth are sharp and shall not miss when they begin to be shot into the ends of the world."

In his last vision, the new Earth is spoken of as a man rising out of the sea, and encompassed by a "great multitude gathered together from the four winds of heaven, to subdue him," by which is signified the various elemental forces raging on all sides, and threatening everything with destruction, even the new Earth that is ascending out of the sea. "But I beheld," says the Prophet, "and lo! he had graven himself a great mountain, and flew up upon it [alluding to the tearing away from the old regions, and ascension of the dissolved materials about to form the new Earth]; but I would have seen the region or place whereout the hill was graven, and I could not." For the new Earth is imperceptibly formed out of the vaporous mass by the precipitation of particles. This man, we are told, had no instrument of war, and used only a blast of fire out of his mouth, flaming breath and tempest, to subdue the violence of the multitude. "And they were all mixed together," says Esdras, "fire, tempest and breath, and fell with violence upon the multitude, and burned them up, every one, so that upon a sudden, of an immense multitude, nothing was to be perceived but only dust and smell of smoke." Uriel tells him in explanation, "Whereas, thou sawest a man coming up from the midst of the sea, the same is he whom God the Highest hath kept a great season, which by his own self shall deliver his creature, and shall order them that are left behind; and when the signs shall happen which I shewed thee before, then shall my Messiah be declared, whom thou sawest as a man ascending, and he shall stand upon the top of Mount Zion, and Zion shall come and be shewn to all men, being prepared and builded, like as thou sawest the hill graven without hands." The reader will mark the applica-

*Hence the Persian, "Order of the Sun-Lion."

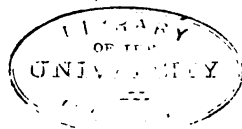
tion of the name "Zion" (meaning "Sunny Mount"), to designate the mountain of the new Earth, and will see now the meaning of the Messiah, whose coming is, under some guise, expected by all nations, and who is said here to "rise out of the sea" and establish himself above his enemies upon the great mountain he had built. The Persians and Indians firmly believe that at the end of the world such a deliverer will appear.

As everything connected with Jewish worship was symbolic, and as we know that the Jews, like others, depicted the ordinances of a higher and better state of existence by what we prize most in this, there can be no doubt that the Temple seen in vision by Ezekiel, with the cherubim and palm trees everywhere through it, and the law of the house, that the top of the mountain be the most holy, was an image of Mount Zion, the hill "graven without hands." It is upon the summit of the new Earth, as the softest and purest portion, that the first vegetation and first creatures shall arise. In the following chapter, I shall apply this history to the solution of the Apocalypse, a book that has been altogether misunderstood by every expounder. We shall also see that the different mythologies are founded upon this history, and that the curious system of picture language, known under the name of Heraldry, arose from the same. And indeed this last subject, obscure and barren as it may seem, will give us as clear a light as do any relics of antiquity; its grotesque figures, when touched at a hidden spring, disclosing to us, like Grecian statues, images of the most precious truths.

CHAPTER FIFTH.

THE HEBREW WRITINGS.

We have seen how this old Earth must die, and a new one be born; but there is a circumstance connected with these events, spoken of by ancient writers, and particularly by the prophet Joel, to which I would now call attention. We are told that "the Earth shall be clean dissolved and burnt to its lowest hell," but a certain portion of it must remain unburnt, and, therefore, unrestored. The antipodes of those regions, upon which the heavenly fires descend, though greatly convulsed and altered by the fury of the elements, yet remain comparatively cool and undissolved; and upon them a remnant of the human race shall continue to live, though in a state of great misery and privation. The terrible ten-year war they survive turns them, like the sections they inhabit, *black*, and the continued privation of food and light completes their physical degeneration, the lower portion of the body becoming weak, the hair crisp and short like the burnt and stunted vegetation that surrounds them, and the bones finally taking a different shape. So we read in the fifth chapter of Lamentations, a wail for the desolation of Zion, "Our skin was black like an oven because of the heat of famine," referring seemingly to both causes. Homer refers, in a very singular allegory, to this desolate region. In the eighth book of the *Iliad*, Jupiter, rebuking Juno (a personification of the Earth) for her disobedience to his commands, asks her if she has forgotten how she was once hung by him from Olympus by a golden chain, and two anvils hanging at her feet. This is a strange but not inaccurate fancy of the poet. The new Earth, high raised in mid-heaven, girt with its amber-colored circles, would seem to any one occupying a different plane, as if it were hung or upheld by a golden chain, and, far beneath it, would appear the unrestored region—two black sections, dangling like anvils at the foot of the brilliant planet. It is called by Hesiod "*Tartarus*," and Homer makes one or two other allusions to it under the name, "*Blackmoor land*;" the prophets Joel, Jeremiah and Nahum mention it, saying that here "all faces shall gather blackness." The second chapter of Joel opens with the words:



"Blow ye the trumpet in Zion; sound an alarm in my holy mountain. [As the "holy mountain" now begins to be formed, it is spoken of as though it were already formed.] "Let the inhabitants of the land tremble, for the day of the Lord is at hand. A day of darkness and gloominess, of clouds and thick darkness, as the morning dawn spread upon the mountains; a great people and a strong, there hath never been the like, neither shall be any more after it to the years of many generations. [By this great people is to be understood, as the context shows, an array of physical and not human forces.] A fire devoureth before them, and behind them a flame burneth; the land is as the garden of Eden before them, and behind them is a desolate wilderness; yea, and nothing shall escape them. [The garden of Eden is represented as being before them, for the Earth, driven forward by the fire, is mounting up to this garden state, leaving the wilderness of its unrestored portion behind it.]

"The appearance of them [*i. e.*, the strong people] is as of horses, and as horsemen shall they run.* Like the noise of chariots on the tops of mountains shall they leap; like the noise of a flame of fire that devoureth the stubble, as a strong people set in battle array. Before their face the people shall be much pained; all faces shall gather blackness; they shall run like mighty men; they shall climb the wall like men of war, and shall not break their ranks; and when they fall upon the sword they shall not be wounded; neither shall one thrust another; they shall walk every one in his path [by which is signified the perfect unity of their action]; they shall run to and fro in the city; they shall run upon the wall; they shall climb up upon the houses; they shall enter in at the windows like a thief; the earth shall quake before them, the heavens shall tremble, the sun and moon shall be dark, and the stars withdraw their shining; and the Lord shall utter His voice before his army, for his camp is very great; strong is he that executeth his word; his day is great and terrible, and who can abide it?"

Nahum, calling it "Ninevah," says: "She is empty and void and waste, and the heart melteth and the knees smite together, and much pain is in all loins, and the faces of them

* Hence, the star of the Guelphic order, displaying a horse in full speed. (See Chapter on Heraldry.)

"all gather *blackness*." And in the third chapter the ruin of this world of art is described in terms so similar to those we find in the eighteenth chapter of the Apocalypse, that we cannot doubt the identity of both subjects. John calls it Babylon, mark! which city had perished long before he wrote. And since Babylon and Ninevah are one, they must be types. This synecdochizing, using an appropriate part for the whole, must be continually borne in mind when we read the prophets; as also the constant interweaving of the particular with the general, of words that can apply only to a people or to a place, with those that can refer only to the elements or the world. Of the last, the following passages from Isaiah and Jeremiah are good examples.

Jeremiah speaks of this Tartarus in connection with the restored Earth (viii, 19-21): "Behold the voice of the cry of the daughter of my people because of them that dwell in a far country. Is not the Lord in Zion? Is not the king in her? The harvest is passed, the summer is ended, and we are not saved. For the hurt of the daughter of my people am I hurt: I am black; astonishment hath seized me."

By the words "far country," is meant the new Earth seen far away in the sky, and the cause, truly, of the misery of the abandoned sections. So also Isaiah (33d chap.): "He shall dwell on high: his place of defense shall be the munitions of rocks; bread shall be given him; his waters shall be sure; thine eyes shall see the king in his beauty; they shall behold the land that is very far off. Thine heart shall meditate terror [alluding to the Tartareans]. Where is the scribe? where the receiver? where is he that counteth the towers?" Meaning, that the servants of Art, her inventions and buildings [towers], shall be swept away. The words "munitions of rocks" refer to that chaos of rock and stone that must be made on that portion of the Tartarus next to the restored region, by the action of the fire. These rocks will lie immediately beneath the lowest part of the restored region, and constitute a barrier or "munition" between the old and the new Earth. Our present wreck is made up of these munitions of rocks, "*rejected*" at the last conflagration, and of fragments of the crust of the submerged world. In the approaching conflagration all of this wreck shall be relieved and reconstructed. Hence the words so totally misapplied, by Christians: "The

stone that the *builders* rejected, the same is become the head of the corner" (Ps. 117, 22),—in accordance with the promise: "Behold, I will lay a corner stone in the foundations of Zion," etc.. (Isaiah 28, 16). In this thirty-third chapter, and in the thirty-fifth, the violence and unrighteousness of our age is contrasted with the purity and quietude of the ransomed Zion. There we shall not see, says the prophet, "a fierce people" of obscure speech, or stammering tongue, as on this divided polyglott world, but Zion shall be a "quiet habitation," and "the glorious Lord shall be a place of broad rivers and streams [blessings in our state], *wherein shall go no galley with oars, neither shall gallant ship pass thereby* [that is, there shall be no external water]; and the inhabitants shall not say "I am sick;" the people that dwell therein shall be freed from "iniquity; the wilderness and the solitary place [that was] shall "be glad for them; the desert shall rejoice and blossom as the rose; no lion shall be there, nor any ravenous beast shall go up thereon [the new world not creating such; so Ps. lxxvi, 7: "At thy rebuke, O God of Jacob, both *the chariot and the horse are cast into a deep sleep*"]; but the redeemed shall walk there, "they shall obtain joy and gladness, and sorrow and sighing shall flee away."

Hesiod's description of the unrestored part is very similar to that of scripture. He calls it "a vast and ghastly wilderness, abhorred e'en by the gods." His words are, "There of night "obscure, the dismal dwellings rise, with mists of darkness "overspread; and lo! from thence the far-discerned light beams "upon earthly dwellers, but a cloud of pitchy darkness veils "them all around."

Of the Book of Zachariah Rashi says, it is so obscure he could not elucidate it; from which we see that no scholarship will avail when the key to the interpretation of the old writings is lost. Its difficulties will disappear in the following chapter, and in the final one on Heraldry. Many other passages, bearing upon my subject, may be found in the prophets, but to such I cannot now refer. I cannot, however, close my notice of the Hebrew writers without citing, from the twenty-sixth chapter of Job*, one more passage, as remarkable for its clearness as its beauty.

*This book is of great antiquity. Many of the Talmudists assert that the history of Job is purely fictitious—only an allegory to show the justice of the Deity, and the wonders of

(Verse 5): "The departed are restored from beneath the waters, and from the inhabitants thereof" (Verse 6): "Naked is the nether world ["Aides," the invisible region] before him, and there is no covering for the place of corruption." (Verse 7): "He stretched out the North over empty space; he suspended the Earth on nothing." (Verse 8): "He bound up the waters in His clouds, and the cloud bursteth not under their weight." (Verse 9): "He closed up the surface of His throne, spreading over it His cloud." (Verse 10): "A fixed limit He compassed off over the face of the waters, for the division of the light and darkness." (Verse 11): "The pillars of Heaven tremble greatly, and are astonished at His rebuke." (Verse 12): "By His power He split in pieces the sea, and by His understanding He crushed [its] pride." (Verse 13): "By His breath the heavens [acquired] beauty; His hand hath created the FLYING SERPENT." (Verse 14): "Lo! these are the ends of His ways; for how slight a whisper is heard [by us] of Him! But the thunder of His mighty deeds who can understand?"

The James version, and still more, the Douay, ruin the sense of this exquisite epitome of physical history. The above translation is in strict accordance with the Hebrew. The 5th verse declares the resurrection of the submerged world (parallel to which runs the Apocalypse, xx, 13, of which I shall speak hereafter). "*The departed*" (or, according to the original and Septuagint, "the weak things," "the dissolved things," but not "the dead," in the usual acceptance of the term) refers solely to the shattered and now invisible crust of the last Saturnian World. The 6th verse alludes to the reappearance of that torn body, now mouldering in the sea-pits (Abaddon, see Apocalypse); the 7th, to the former condition of our northern sections, as a new and perfect Earth hung in the air; the 8th, to the atmospheric state of the new Earth, wherein is no bursting of water-

His works; and its style and contents seem to sustain them fully in this supposition. They say, furthermore [arguing, I suppose, from the internal evidence of its profound wisdom and primitive style], that it could have been written only by the author of Genesis. If this be so, surely the Mosaic account of the creation, as far as it reaches, cannot really clash with that of the twenty-sixth chapter. Genesis describes enigmatically and allegorically, one arc of the Earth's life-circle, the Book of Job another; and the former, notwithstanding the difficulties it presents, is, I doubt not, as much in keeping with fact and truth when properly understood) as is the latter. Christian thinkers and philosophers would not perhaps have found in it so great stumbling-blocks had they been imbued with the spirit of the Hebrew language, and consulted Hebrew traditions, that might have elucidated the book. And I do think that no one, who believes both books were the products of the same mind, ought to refuse credit to Genesis.

clouds, or rain, as in our state; the 9th, to the smooth, unbroken surface of a *re-formed* globe, invested with its proper atmosphere, a kind of radiant haze ["cloud"]; by the 10th is meant that the interior abyss of water is restrained and limited by the crust, which divides the upper world of light from the nether world of darkness; the 11th and 12th verses allude to the last convulsions and to the fate of our turbulent seas. The 13th verse, more than any other, has perplexed the commentators. Its first clause asserts the beauty of a former world, which the text, by metonymy, calls "heavens"; and its second refers, not to an animal—for that would be an irrelevancy and an absurd anti-climax to the tenor of the chapter—but to the flying material, or *comet*, produced by the dissolution of the sea and of all that it hides, when, in accordance with the words of Job just quoted, "the Lord, with his strong and "heavy sword, shall punish Leviathan [the huge expanse of matter], the Flying Serpent, and slay the Dragon that is in the "sea." Isaiah, 27, 1.) That is, the submarine volcanic state [the sea dragon] shall be destroyed by the descent of the Sun, the fish-god, or Dag-on; and subsequently the Comet-Earth, or Flying Serpent, also; all the laws of Nature conspiring to close its existence. Not the least doubt, I think, as to the truth of this interpretation, can remain in the minds of *any*, after a consideration of the Egyptian figure of the flying Serpent, given in the chapter on Heraldry, and of the following exposition of the book called the Apocalypse. This last shows its meaning conclusively, and gives us, beside, the most interesting details as to this world-romance, and the dealings of the Supreme with His creature. How eloquent and thought-awakening is the last verse! In the ordinary course of Nature, during the intervals between the eras of revolution or "the ends of His ways," how smoothly glide the wheels of the world! So smoothly, that men cannot believe in the exertion of powers, too great for even the imagination to conceive, the thunders of which shall reduce all our visible world to dust.

CHAPTER SIXTH.

THE APOCALYPSE.

The book that I now purpose to analyze has attracted more attention, perhaps, than any similar one ever written. Volume after volume, from Swedenborg to Cummins, has appeared; and so many ideas have been broached in its explanation, that its interpreters are classified according to their theories. I do believe that not one of them (except, perhaps, Swedenborg, whose mind was quite diseased) had any stronger faith in the correctness of his views, than have we of to-day respecting them. And, indeed, they evidence little else than theological fanaticism, or hap-hazard speculation. Had these commentators borne in mind the words of Peter, that "no prophesy of scripture is of any private interpretation," that is, can be solved by the incidents of individual or national history, they would hardly have meddled with this book. But its seals must now, at last, be broken, and its high-colored hieroglyphs of truths older than the sun, unraveled by this history. Who was the author of this book, or what his exact era, is a matter of conjecture. That he was not the Evangelist (as is generally supposed) there are strong reasons to believe. If he were not, our confidence in his production will not be lessened by distinguishing him from a compiler of legends. The author asserts, that he was "in the spirit" (trance, I suppose) on the Lord's day, in the isle of Patmos, when Christ sent his angel to show him "things which must shortly come to pass," "*the time being at hand,*" as he states in the third verse of the first and in the tenth verse of the last chapter. Now, how high soever the degree of faith to which we may deem these visions entitled, by virtue of their *source*, one thing is plain, namely, that in their recording, at least, if not in their transmission, they were modified by the limitations, the culture or the preconceptions of a human mind; for this John mixes up very unconcernedly errors of a human with truths of a divine origin, leaving, as did the authors of the Gospels, posterity to make, as best it might, a discrimination. Of this there are proofs enough, as we shall see. The words just cited show that John had not out-

grown the false idea, prevalent in the days of Christ, and entertained by that philosopher himself—if we can credit his biographer, Luke—that *the end of the world was at hand*. To this, if not to the incrustations of age, we must ascribe many passages evidently sectarian, bespeaking, now the Jew, now the Christian. The spirit, even in its best hours, must wear the livery of the flesh, but is never more jealously shackled than in the last days of its servitude; still, we are deeply indebted to him for his important legacy.

Hebrew or Oriental thoughts and imagery predominate in this book, and Mr. Faber is doubtless right in supposing that the *machinery* of its description was suggested by the Pagan mysteries: traces of the Persian or Magian philosophy are also to be found throughout. Little system is observable in the book, and the sequence of the details is so often broken or interrupted, that I think the author could not have penned this long and motley vision at once, but some time after its reception; in which case, the events would have the order that memory, and not Nature or his experience, gave them, and the purity of their record would no doubt suffer from the same cause. In the very first chapter we have imagery derived from the mysteries at which illuminations were always used—when seven stars and seven candlesticks are made to represent as many angels and churches. Nothing resembles a star better than a light on a high candlestick. The 2nd and 3rd chapters have nothing to do with my subject. In the 4th chapter we get, prematurely, a partial description of the new Earth: "*Its throne was surrounded by a rainbow,*" and around about it were beings "*clothed in white*" (i. e. cleansed; see Zech. iii, 5), with "*crowns of gold on their heads,*" (the rainbow referring to the rings, the gold crowns to the fire halos); "*and round about the throne were four * living creatures, full of eyes before and behind.*" If these four creatures were of the same species, the different appearances ascribed to each, "*like a lion,*" "*like a calf,*" the third having a "*man's face,*" and the fourth "*like a flying eagle,*" must be owing to the different positions in which John saw them. Though the stature of these creatures, when at rest, resembles somewhat the human, the reader will bear in mind that each has four faces, the body being round, and not

* The translation "beast" for "zōē" is false; on this new Earth there can be "nothing that defileth."

flattened, with angular sides like ours. Now, as John mentions only one different face for each, I infer that he saw but one of the faces of each, which correspond with those given to each by Ezekiel. If the fourth were in motion it would indeed seem like a bird. Each having six wings instead of four, the creatures may have belonged to that order called, in the 6th chapter of Isaiah; "Seraph." The introduction of the twenty-four elders, clothed in white with crowns of gold, of the seven lamps burning before the throne, of the sea of glass before it, and of the thunderings and lightnings that proceed from it, was evidently suggested to him by the ceremonials of initiation. In the 5th chapter we read of a book sealed with seven seals, which no one was able to loose. The elders comfort John by telling him that "the *Lion** of the tribe of Judah hath prevailed to open the book;" and in the succeeding verse he sees a *Lamb* that had been slain,† having seven horns and seven eyes. The book is the hard old Earth, imprisoned (sealed up) under stone and water. The fierce sun (the *Lion*, as we have seen) opens it up and redeems it in every quarter from its misery, by his blood (the red liquid into which he converts all things). But he takes now a new name, suitable to his altered character and the mild genial nature of the Hyperion rings—that is the *Lamb* with seven beams and seven eyes. By the first are meant seven salient light points issuing from a nimbus or glory, of which, the vessel of Roman Catholic service, called "remonstrance," is a pattern, and which may be seen on hatchments and heraldic badges and ornaments. (See last chapter.) In the song of Habakkuk we read, "And his brightness was as the light; he had bright beams out of his side,‡ and there was the hiding of his power;" that is, a tempering of the sun's heat. The seven eyes refer to the seven stars that shall attend the Earth as supplementary lights. It is to these that the seven-branch Sabbath Lamp of the Jews had reference.

In chapter 6th the war begins by the opening of the seals and the sounding of the trumpets (notions again from the mysteries). The Lamb opens in order the seven seals—a seal being the symbol of hinderance or confinement—and the different elemental forces, within and above the earth, come successively into play,

* The Talmudists say that each tribe had a distinguishing device; that of Judah was a Lion: hence the words above quoted.

† The Lamb was "slain" when the perfect Earth was destroyed.

‡ The words of the common version, "He had horns out of his hand," though not exactly false, miss altogether the sense of the original.

bursting, as it were, from their prisons. On the breaking of the first, John sees "a man with a bow, seated on a white horse; a crown is given him [the emblem of victory], and he goes forth conquering and to conquer." The reader is already familiar with this personage; with similar office and character, though under different names, he reappears in nearly all the mythologies; The Caocyanç or Helper of the Persians, the Vishnu of the Indians (mounted, in his last avater, on a white horse), the Hercules of the Greeks, the Saint George of Britain, and the Golden Angel of modern times, drawn, as we have seen, from the portraying of Esdras. His horse is white, for so are the intense rays of the sun. As the seals are broken, new forces appear, new effects and greater destruction following in their train, till upon the breaking of the sixth seal, "there was a great earthquake," the sun becoming "black," (*i. e.* from being mixed with the subterranean smoke and vapor) the moon "red," and the stars falling to the Earth. The heavens (*i. e.* the atmosphere) are "rolled together like a scroll" and all the mountains and islands are moved out of their "places." The 7th chapter declares that the winds shall be stopped from blowing on earth or sea. This indeed will be the case, as the atmosphere must be temporarily consumed by the intense heat, though the winds must at last come to fill the vacuum, as we shall see from Homer. The sealing, that is, the marking, of the twelve tribes (a prejudice of John's, miserable in its exclusiveness), is an idea derived from the Mysteries. The "Tau Cross" (T) was, with the ancients, the symbol of eternal life, and derived, probably, from the "Crux ansata" (☩) of the Egyptians, signifying the same. In the initiations in Hindoostan, the candidates were marked with this cross, to show that they were set apart for the rites and holy. And in the 13th chapter John extends this mode of distinguishing to those devoted to evil or the Beast (verse 17). Ezekiel alludes to it (chapter 9) where he is told in a vision, to "set a mark upon the foreheads" of them that mourn for the evil deeds of Jerusalem, that the destroyers may not smite them. The 8th and 9th chapters give us, in the sounding of the trumpets, another version of the same events, with special reference to the plagues inflicted on the wretched beings destined to behold the Earth's last convulsions. The scorpions of the last with lions' teeth, and

chariot-sounding wings, and the horses slaying by fire from their mouths, are the army of Joel, already explained.

And now in the 10th chapter, a mighty angel, the last of seven, comes down from Heaven, his face like the sun, his voice like a lion's, and his feet like pillars of fire, and, standing with one foot upon the sea, another upon the land, he swears that "time (the name we give to the duration of our age) shall exist no longer." And when this Angel sounds his trumpet, "the mystery of God shall be finished, as He hath declared to his servants the prophets."

In the 11th chapter two witnesses are spoken of that stop, rain, turn the waters into blood (*i. e.* give them a red appearance), and smite the Earth with plagues, etc. Such effects will indeed attend the descent of the sun and moon. War is made upon them by the "beast that ascendeth out of the bottomless pit." It is this beast, namely, the subterranean and volcanic fire, that has pulled down the witnessess and that shall "kill them" for a season, by extinguishing their light—as they must be enveloped, on their first reaching the Earth, in a vast volume of smoke and vapor, and so become "clothed in sack-cloth." Their apparently "dead bodies" shall lie three and a half days in the great burning "city of Sodom," by them nevertheless doomed to destruction. The number of days is derived, not, of course, from the physical fact, but from the ceremony which, in the Mysteries of Dionysus commemorated the death and burial of the heavenly bodies. It consisted in inclosing the candidate for three days in a dark cell or "Pastos," and was called the "Aphanism," that is, the Disappearance. Hence, the fable that Bacchus slept three nights with Proserpine. But they soon dissipate and overcome the darkness by burning through the old Earth and dissolving its materials. Then "they ascend to heaven in a cloud," reappearing in the brightness of a flaming comet to the "affrighted remnant" of men not "slain by the great earthquake and fall of the city." They are called, in the 4th verse, the "two olive trees" and "the two candlesticks," the effect, as is often the case in such descriptions, being put for the cause; these being the creators of the vegetation, typified by an "olive tree," that the new Earth sends forth; and the makers of the new Earth, which, pervaded by these fires, supports its lights, the rings and stars, renewing them, according to Talmudical traditions, twice a year. So we see the

justness of these apparently incongruous symbols.

See now the 4th chapter of Zechariah. Zerubbabel "waked out of sleep" or illuminated by an angel, sees "a candlestick, all gold, with a bowl upon the top of it, and his seven lamps thereon, and seven pipes to the seven lamps which are upon the top thereof; and two olive trees, one on the right, the other upon the left of the bowl." These are the constructions (see 1st and 2d chapters of this Prophet) of the Lord's "Carpenters." The "candlestick" is the body of the new Earth—now properly in the singular, observe; the plural of Revelation arose merely from the metonymy—"all gold," from the sheen of its circles, and from the products of its vegetation, or "olive branches, which through the two golden pipes [excrementitious ducts] empty the golden (matter) out of themselves." (Verse 12.) "The bowl on the top" refers to the expanded circles, the broad arch of which, externally convex, would resemble an inverted bowl on the Earth's summit. This bowl is the adornment of the New Jerusalem, and, in the words of the 5th verse, chapter 2, "*will be unto her a wall of fire round about, and the glory in the midst of her.*"—(See figure, last chap.) The seven lamp-pipes are fire-streams, connecting the auxiliary lights with the circles, an arrangement somewhat similar to that of the interior water. To Zerubbabel's question, "What are these two olive branches?" the angel's answer (very enigmatical) is, "These are the two anointed ones, that stand by the Lord of the whole Earth." Here we have the cause put for the effect; we are already acquainted through Esdras, with one of these anointed, *the Lion* or *the Sun*, and this vision refers to the other, his sister, the Moon. The 6th verse intimates that the violence necessary in Art's reign shall create nothing in Jehovah's; the olive trees and all else shall come "not by might but by my Spirit, saith the Lord." The 7th verse tells us that "the great mountain" (the new Earth) shall be a "plain" (no inequalities). But observe, reader, how clearly this prophet mixes up the type with the archetype, when, in verses 7 and 9, he says, that Zerubbabel constructs "this house," because he assisted to build the symbolical Jewish temple. This book gives clearest proof of the principle to be followed in prophetic interpretation; for what has "the plummet" of Zerubbabel directly to do with the "seven eyes of the Lord, running to and fro, through the whole earth" (verse 10)? In the 2d chapter, verse 6, Zion is

directed to "flee from the land of *the north*," and to "deliver" herself from "the daughter of Babylon;" "for," says the text, "I have spread you abroad as the four winds of the heaven." These miserable northern sections (Babylon) must be reduced to chaos and become Zion. How adroitly is the verbage suited to the history of a people and of our world!—the state of the one ever reflecting that of the other. But the double-sense is too clearly abandoned, that we should doubt for a moment: "Be silent all flesh before the Lord; for He is raised up out of His holy habitation" (verse 13).

In the next chapter we get a description, figurative indeed, but highly graphic, of the Earth, become a *comet* after the descent of the celestial fires. "A woman"—the old Earth—"clothed with the sun,"—for his fire is all over her—"the moon under her feet"—its specific gravity causing it to take a lower position—"and upon her head a crown of twelve stars"—for these too must descend—"is with child pained to be delivered"—that is of the new Earth. "And a great red Dragon"—the subterranean fire, namely, that now rages with increased violence, and whose "tail," seen in the long streaming fire that attends a comet, "pulls down a third part of the stars"—"stood before the woman to devour her child as soon as it was born." The fierceness of the terrestrial fires is well depicted by the "wroth" and intention of this Dragon, who threatens to eat up everything, even the infant Earth, that the old labors to bring forth. But "the child is caught up to God and to His throne;" and "to the woman are given two wings of an eagle to fly into the wilderness [*i.e.* the desert of space] from the face of the Serpent." Hence the picture of a flying globe, or serpent, given us in Egyptian and heraldic devices. "And the serpent," failing to hurt by fire, "cast out of his mouth water, as a flood, after the woman, to carry her away;" for the submarine convulsions must heave up the sea-foundations, and drench the Earth by throwing the water over it—beautifully, though in a very different mode, described by Homer; and verifying the words of Æsculus, "fire and the sea in ruin reconciled." But "the earth helped the woman" and swallowed up the flood, which the dragon cast out of "his mouth"—the water becoming quickly decomposed, and assimilated with the burning mass. What a curious interweaving of symbolic with direct language to say, "the Earth helped

the woman," as though they were different personages! "And the Dragon," not succeeding in his attempts against the woman, "went to make war against the remnant of her seed;" that is, against the unrestored portion, where the fire must rage and destroy for a considerable time after the escape of the "travailing woman."

The 13th chapter is not as clear in its details as John might have made it, not so much from his imagery as from his quirks and metaphorical descriptions; its *general drift and subjects* are, however, none the less certain. The latter are of Persian origin; the typical *Beast* and its destroyer being found on all the old Persian monuments. Some animal compound of an eagle, lion and wolf, with horns and cartilaginous tail (as it is not always the same, it may approximate to that of ver. 2), stands on its hind legs assaulting a man in a priest's garb. He seizes its horn with one hand, and with the other plunges a sacrificial knife into its belly. Various have been the conjectures, as to the meaning of this ever-recurring device, although the eastern theology says plainly, it is a symbol of a contest between the good and the evil powers. It is an *image* of the foul and *monstrous* Tartarus (the remnant of the woman's seed) after the work of the Dragon. The first Beast refers to its sea-, the second, to its land-state. The heads of the former mean tracts or islands raised above the sea level, and the horns, the sites of their volcanic mountains, as is evident from the words, "upon his horns ten crowns" that is, *of fire*, for there is no crowning without this element. From the third verse, I understand that one of these tracts is torn to pieces and disappears. The "blasphemy [hurtful utterance] against God's tabernacle and them that dwell in heaven," refers to the terrible roarings of the volcanoes beneath and, as it were, against the flying material of the New Jerusalem. By the "idolatry" and "worship" that these Beasts so uncompromisingly exact, is indicated the sad necessities of this Tartarean state, and the enforced conformance to its laws (the worship of Minerva, as the Greek would say) of its miserable people, "whose names are not written in the book of life of the Lamb, slain from the foundation of the world," or who cannot share the immortality of the beings on the Lamb's Earth. The second Beast, the land-state, is the natural friend and ally of the first Beast, or sea-state, and "pulled down fire from Heaven" (as the sun was brought down)

enough for the restoration of a second section, judging from the 2d verse, chapter 15: "And I saw a sea of glass mingled with fire; and them that had begotten the victory over the Beast and over his image, and over his mark [black] and over *the number of his name*, stand on the sea of glass, having the harps of God." This terrestrial Beast, observe, "spoke like a Dragon," that is, roared like an earth about to be dissolved; else it could not pull down the fire. His Hebrew name, meaning destruction, or the bottomless pit, is "Abaddon" (chap. ix, ver. 11). It is composed of five Hebrew letters, the numerical equivalents of which are 1, 2, 4, 6, and 50, and these added in pairs ($5 + 1, 6 + 0, 4 + 2$), give three sixes, or in Arabic notation, six hundred and sixty-six. I can hardly think that John, the Evangelist, is the author of the fourteenth chapter. If he be, our esteem for him would have been nothing lessened had he never written it. Surely he might have found place among the redeemed for a few besides his 144,000 Jews, and formed a higher idea of Deity than that implied in the assertion that they who worship the Beast (an unavoidable and therefore innocent act) shall be *tormented forever*. The reaping of the old world with a sickle is a Greek conceit. (See chapter on Greek poets.)

In the 15th and 16th, John again describes, by the pouring out of the seven vials of wrath, the events that herald the dissolution of this Earth. After various plagues comes "a mighty earthquake," whereby "the great city is divided into three parts, and the cities of the nations fall"—the former referring to the entire Earth, and the latter to the habitations of men—"the islands flee away and the mountains are not found." The particular battle ground in Jewish history, of Megiddo, or Armageddon, is used as a type of the world's. John now gives us in "Babylon the great," what Hesiod gave us in Pandora, a picture of the misery and iniquity of this fallen world of Art. She, too, is decorated in accordance with her character, and intoxicates (as we plainly see) all nations with the sorceries of her cup. She has seven heads and ten horns; the heads refer to the chief centres of her life, and the horns, to her power, or to the sources of her power. When John tells us that her seven heads are seven mountains, he means that they are large developments of life; a "mountain" signifying this, just as the new Earth is called a "holy mountain," though we know it is not such, strictly speaking. We must often, when inter-

preting prophetic language, abstract from a term what is non-essential, or irrelevant to the purpose of its use, and retain only some general ideas, or metaphorical ones even, derivable from natural attributes. Had not John told us what he meant by the "waters upon which the whore sitteth," we should hardly have guessed that it was "peoples," and such an interpretation would have been styled imaginary or absurd; but by reflecting a little upon the lines of relation that may be drawn between the type and its signification, we get the key to the meaning of other allegorical descriptions. Though the physical emblems used are always appropriate, they may not at first sight always appear so, and I trust that my readers will bear this in mind whenever my assertions seem too positive for the proofs given, and believe that such would not have been made had I not felt as certain of their truth as of my own existence.

We see, also, that here, as well as in the Old Testament, *types are explained by types*; "the heads" of the woman are said to be "mountains," in which we can no more rest than in the first; and her "horns" are said to be "kings," which are also evidently figurative; a horn being an emblem of passive or quiescent power, a king of active power. The horns figure the prominent evil conditions of the earth, from which the throne of Art, "the mother of harlots" is derived; but they do not as yet become kings—that is, assume destroying power by bursting into activity—till the "Beast receives power," or in other words, till the elemental war, that shall close our age, commences. They then "receive power as kings one hour with the Beast;" they "have one mind," and that is to "make desolate and burn with fire" the harlot "they hate."

The filthy condition, physical and moral, of our Babylonian Earth, is referred to in the 2d verse of the 18th chapter, which shows us the meaning of the third chapter of Zechariah, where, under the allegory of Joshua, clothed in filthy garments, and Satan standing by to resist him, the struggle between light and darkness is set forth. But the Lord rebukes Satan, saying that He "hath chosen Jerusalem [as] a brand plucked out of the fire," and orders Joshua to be clothed in beautiful garments, by the "bringing forth of His servant, the branch;" that is, of the superb vegetation of the Golden Age, and by the laying of the stone with seven eyes, or the construction of the seven-lamp Earth. In the 18th chapter

the fall of Babylon is described in terms that leave not a shade of doubt as to what she represents. This harlot Art sits upon the Beast, or is supported by the evil earthly condition that brought her to life; but this same Beast, through its fiery horns, "shall make her naked and desolate, and burn her with fire." John says in unequivocal terms, "she is that great city [the effect for the cause] that reigneth over the kings of the Earth"—the true order, for Art rules over man, now her abject slave. Enumerating all the goodly things that were found in her, and that appertain only to an age of commerce and art, John says that the merchants, ship-masters, etc., especially bewail the ruin of her by whom they can no more be enriched, and concludes with the words, "A mighty Angel took "up a mill-stone and cast it into the sea, saying, 'Thus shall "Babylon be thrown down and found no more at all, and the "voice of musicians shall no more be heard in thee, and no "craftsmen of whatever craft shall be found in thee, and the "sound of a mill-stone shall be heard no more at all in thee, "and the light of a candle shall no longer shine in thee, nor "shall the voice of the bridegroom and bride be heard anymore "in thee; for thy merchants were the great men of the Earth, "and by thy sorceries were all nations deceived; and in her "was found the blood of the prophets, slain upon the Earth."

By these characteristics the reader cannot fail to recognize our broken and corrupted Earth, the Babylon of Art—crushing, in effect or in tendency, the divine instincts of man, compelling, by heaviest penalty, the worship of her idols, and thus in the indirect, no less than the direct, sense, "drunk," as John says, "with the blood of the prophets." Natural indeed was the wonder with which he viewed her, forming, too, so great a contrast with that dazzling Earth he sees about to supplant her. When John says those various things shall be found no more on our Babylonian Earth, he means of course, that they cannot exist on that Earth produced by her destruction—no arts, where there are no wants; no candle or sunlight where "the crown" of golden circles makes "no night" possible; no marriages, where there is neither sex nor death; and no instrument of music, save the harp of the sphere itself.

To understand the 20th chapter, let me call attention to the book of the prophet Amos, chap. vi, 11, "For behold the Lord "commandeth, and he will smite the great house with breaches

"and the little house with clefts." Then there must have been two distinct and independent Earths, one much larger than the other, existing in a state of perfection before the mundane wreck we see arose from their ruin. And we learn from the 20th chapter, that on the next revolution, there shall be a first and after an interval of 1000 years a second and more extensive resurrection; that is, two restorations, each accomplished on distant sections of our present globe; one section having, from various causes, ripened for combustion sooner than the other. "The rest of the dead," we are told, "lived not again till the "one thousand years were finished;" then Satan (a personification of evil in action) is to be "loosed for a little season," and having collected his forces, "he goes up on the breadth of the "Earth, and compasses round about the beloved city," till fire is sent to destroy him. By "the dead" are signified all those various substances, such as earth, water, fire, vegetation, etc., which lie buried in the depths of land and sea, in "hell," "*aides*," or the invisible regions, and come again into existence when their prisons are burst through and all things turned upside down. So "the sea, death and hell, deliver up the dead that are in them;" or, in the beautiful language of Job, (xxiv, 5 and seq.) "The departed are raised into being from beneath the waters and their inhabitants. Naked is the nether world before Him and there is no covering for the place of corruption" (Abaddon), etc.; from which the sense of the word "dead," is clearly exposed. The 9th and 10th verses refer to the possible danger in which the first restored section—"the Beloved City"—may be placed from the uprising of the second section and too close a proximity to a comet Earth. We have indications from mythology and picture language, that the ancients were aware of this double resurrection, as, for instance, when it is related that Castor and Pollux, the twin children of Leda by Jupiter, were born of two eggs (*i. e.*, the Mundane). Castor signifies "adorner" or "beautifier," and Pollux "much light."

And now, as in all the mythologies, the result of the previous strife and destruction, is the triumph and restoration of the good. The 21st and 22d chapter speak for themselves. In the first, the accuracy and regularity of the new Earth's construction is indicated by the application to it of those instruments by which we insure exactness, such as the line, rod, plummet, square, compass, etc.; a contrast being thus

impliedly drawn between the chaotic debris of the old Earth and the symmetrical architecture of the new. This mode is also adopted by the prophet Zechariah to describe the new Zion, and by Heraldry. Hence the origin of the symbols of Masonry, and indeed of everything (not of recent date) connected with this order; the things of this world being frequently employed to represent the conditions of the perfect state, remote as may be the analogies. So Heraldry shows us the new Earth by a picture of a many-chambered house, one, as Æsculus says, "well-ordered, as of old," with the motto, "*Comme je fus*," "As I was."

The former heavens (atmosphere) and Earth have passed away, and on the new creation no "Sodomitish sea" is to be seen. "Tears and suffering" too have fled, as the "tree of life puts forth its leaves for the healing of the nations." Hence comes Æsculapius or Pæon the great physician. Proclus, in his hymn to the sun, says: "From thy bland dance, repelling "deadly ill, salubrious Pæon blossoms into light, health far "diffusing, and the eternal world with streams of harmony in- "noxious fills" (meaning the music of the sphere). This Æsculapius is said to subsist in Apollo, and springs to light from the sun's dance. The word "Pæon" has a double signification, meaning either "the smiter" or "the healer"; for his father must smite before he can heal. This was the reason that the virgins of Delphi sang "Io Pæon!" at the contest of Apollo with the Python serpent, that is said to have sprung from the mud of the Ducalion deluge. The marriage of the Lamb has taken place; his bride, the Earth, casting aside the thorns and weeds of a long widowhood, decks herself with the glittering apparel of the Golden Age, and is reunited to her lord, the celestial fires, that are to her a "crown of glory," and that restore to her the long-exiled children of her youth. The theocracy of Plato is realized; for the Deity, resuming all delegated powers, now, Himself controls every movement of the new world.

This review of the Apocalypse should, I think, quench forever those fierce sectarian fires that false expositions have lit and maintained, and lead to a keener appreciation of the beauty and power of Oriental description. The time approaches when the ideas of mankind respecting these and similar writings, shall become as fixed as they have been erratic; when all

shall concede that these mystic pictures, perishable as may be human expression, are, nevertheless, dyed with truths deep and wide as Nature, that have imparted to them the permanence and fascination of the mountains and the stars.

CHAPTER SEVENTH.

THE GREEK WRITERS.

Although, in the distant horizon of early history, there is generally a blending of romance with reality, of airy fable with earthly possibility, we cannot, at first thought, but wonder at the *degree* and *duration* of this in Grecian history. Discrepancies of statement, changes of names and places, contradictions as to relationship, etc., sheer impossibilities, in a word, meet us at every turn, and local traditions or myths are so mixed up with those that could only have been foreign, the movements or deeds of a nation with those of a few adventurers, leaders and heroes with demi-gods and gods, as to defy all analysis. In explanation of this, and to file down some natural objections to my interpretations, especially regarding Homer, I must say a few words, though the limits of this treatise hardly permit it.

Long prior to the historic period, the peninsula we call Greece (a misnomer, as far as the importance of the Græci is concerned, due, probably, to the accident of this tribe's location on the western coast), the countries on the north, and the circumjacent Archipelago, were peopled by various half-savage tribes; of which the most powerful in character, if not in number, seems to have been the Pelasgian. It was established at first chiefly in Thessaly, but was afterwards more diffused over the southern country. Related more or less closely to this tribe, and, also, Thessalian, were the Hellenes. They appear to have possessed traits sufficiently strong and distinctive to give them, in time, an ascendancy over all the other tribes that welded these into a kind of national unity.

As to the details of the rise and growth of the Hellenes, or the circumstances that favored their development, we know little or nothing; but from the subsequent civil dissensions that broke out everywhere, and that seem inseparable from small contiguous states, we may safely conclude that it was as conquerors they spread. Hence, we might expect that martial qualities would predominate, as they did, in them, and be most esteemed.

But the migratory and predatory tastes so created,

would militate against the acquisition of a true and deep civility, such as that of the home-loving Egyptians, and though these Hellenes might gain in their new seats, as Mr. Thirlwall remarks, all the stores, intellectual and material, of weaker but more civilized tribes, we can see good reason why their best culture left them, as a nation, what the Egyptians called them, "ignorant children." And, indeed, notwithstanding their high esthetic sense, and its admirable results, a more vain and negligent people than the descendants of these old Hellenes (a mixed race) it would be difficult to name.

They seem to have kept few, if any, records, and could tell nothing about their own history; and it was, I suppose, less from vanity than a desire to conceal their ignorance, that the Athenians said their ancestors were, forsooth, "sprung from the soil" (a simple way of cutting a difficulty, however we interpret the word "*autochthones*"), and that the Arcadians boasted of being "older than the moon."

But apart from the complexity of its civil state, we might anticipate that both its geographical environs and its physical convulsions would render Greece eminently the land of fable and chimera. The first would entail upon it the frequent inroads of foreign tribes or adventurers, who, if they remained, would entangle the local traditions with their own, or, if they did not, would at least leave their myths behind them; and the second, obliterating, where they passed, all historic traces, would give the survivors, or the next generation, a *tabula rasa* for the play of their imaginations. Hence, when colonists from Asia settled in the country, promoting, by the introduction of new arts and ideas, the material and intellectual advance of the people, foreign traditions and systems of worship blended with the local, and these dominant Hellenes, from necessity or vanity, *localized* the importations. They made the names of places represent persons, or *vice versa*; those of temples, deities; invented heroes or gods to paternate not only the foreigners among them, but the physical features of the country (obeying, also, perhaps, the poetic instincts of a rude primitive state); and, what is very important to observe, combined either actual or forged scraps of personal history respecting kings or heroes—as in the cases of Jason, Laomedon, Perseus, Dionysus, Hercules, Orion, Celeus in reference to Demeter, etc.—with pure religious myths derived from the East—

erns (from the Chaldeans or Egyptians probably), and embodying the truths connected with this history. And, indeed, this tendency to convert sacred legends into personal history, or to make mythology romance, is common to every nation. They gave, moreover, Greek derivations to foreign words, whenever these happened to have a mere vocal resemblance to their own, often making, thereby, a ludicrous babble and a general confusion with which no efforts of subsequent annalists or historians have been able to cope. To cite from many examples one bearing upon my subject.

The history of Dionysus (identical with the Indian Schiva, and with the Egyptian Osiris), was brought into Greece by people who settled in Bœotia. Whereupon the Greeks said, as usual, that the hero was a native of Bœotian Thebes, and that he went thence on a conquering expedition to India—just reversing the true order of things—for the Indian mythology says, that Schiva was translated to the sacred mount "*Meru*" (Zion, the new Earth); but the Greek word *Mero* means "to a thigh;" so they invented a *rider* to the original myth (of which more hereafter), and said that after the consumption of his mother by fire, the infant deity was transferred to *the thigh* of Jupiter! Such is the manner in which the legendary wisdom of old nations became corrupted first, and then ignored. If such were the state of Greece and of its early occupants, the obscurity in which are shrouded men so eminent as Hesiod and Homer and some of more recent date, would be almost inevitable. Time, aiming like Nature to reduce all inequalities, seems to have also his wonder-working spells; not always awaiting the slow rise of his Lethean tide, but now and then availing himself of a union of accidents to shroud the mind-mountains in his envious mists.

Decending to later and less obscure times, we see the natural products of the earlier. We know to what people Socrates fell a victim: the mass—a fickle, thoughtless rabble; the upper class—a number of sophistical disputants, with their followers, loving the display rather than the acquisition of knowledge, the conquest of rivals rather than the elimination of truth, vexing each other with dialectics no less wearisome than worthless—and a set of turbulent demagogues. How characteristic the levity and ingratitude with which this people often treated its best public servants! Some great and good men, indeed, there

were, who exiled themselves from the country; but what I wish to impress on the minds of my readers is, the general character of this people from the first (traceable, I think, in the works of even its best writers), exhibiting a regard less for truth than for beauty, a desire to please rather than to instruct.

To say that Homer falsified the Earth history by clothing it in a garb too figurative, would scarcely apply to his style of treatment, even though we were sure that the design of his poems was to impart something unknown to those for whom he wrote (a supposition in itself highly improbable); but this I may, that he accepted and wrought from the adulterated concretions of Greece, or neighboring lands (manifest from his hymns especially, if he wrote these), and that, unlike Hesiod, he so passed the bounds of poetic license that his fantastic personifications would be sure in time to hide rather than adorn the incidents of the Earth's most eventful era. No wonder Mr. Bryant should say, "I know not what he [Homer] meant by inventing so great lies." But let us do the poet justice; the meaning of his works might, indeed, be lost, as it was; but these can be, by no means, called *deceptive*, and it is truly amazing, that the ancient Greeks should have fallen into the error of supposing that they were founded upon human history. That they did though—and that, even prior to the time of Alexander of Macedon—is evident; for we read of this warrior (an enthusiastic admirer of the poet) searching Phrygia for the site of Troy, without, of course, finding a tradition even that a city so-called had existed.

Their blunder descended to the moderns, and it was not till 1796 that it was exposed by Jacob Bryant, who proved that Phrygian Troy was a pure myth, and that no expedition, such as that intimated in the Iliad, could have taken place. But could Homer, I ask, have anticipated that it would one day require the lenses of a scholastic Lynceus to discover that his thoughts could not have circulated upon an historic plane, and that his Iliad and Odyssey, whatever might be their foundation, were not based upon human events, seeing that all the gods and goddesses of the Pantheon figure in the works almost as prominently as the human heroes they assist? If it be said that Homer may have based his fiction, as many moderns have done, upon some reality, and that my inference, from the association of divine with human beings, is unwar-

rantable, I reply: Yes, if the mere *possibility* only of this reality can be shown. But the proofs against anything, in these productions, being a matter-of-fact, are overwhelming. No Troy, for the reason stated; no expedition, because a combination of tribes and chieftains, and so large and composite an armament as Homer apparently records, are quite inconsistent with the civil state of those early times; and no cause for a human war, since the assigned one, the abduction of Helen, is unquestionably mythical. Helen is classed by Herodotus with Io, Europa and Medea, all, upon distinct grounds, fabulous personages. Pausanias tells us that she was known as the daughter of *Nemesis*; and Hesiod, that she was the daughter of Oceanus; while the common version of her birth was, that she and Pollux were hatched from an egg; origins explainable only by this history and consistent with it—the daughter of *Nemesis*, for the new Earth (Helen) is the child of the Destiny that *avenges* the wrongs of the old; of Oceanus and Tethys, for she springs chiefly from the sea, “the foam-born goddess”; and from an egg, for she is the “Mundane.” She was, therefore, paid divine honors in many parts of Greece, especially Laconia; also, in Rhodes, where she was known by an epithet signifying “Treey” (referring to the first vegetation); and her abductions, prior to that which caused the Trojan war, furnished, like the Indian legends, a theme for poetry.

The philosophers, near the time of Homer, had no idea that Homer's poems referred to human transactions, or were even based upon such (manifest from the letters they interchanged; see Bryant's “Dissertation on the War of Troy”), but alluded to them as being poetic or fanciful, though there is no proof that these writers knew their origin. But how easily will this Earth-history vindicate Homer, and free us from the perplexity consequent upon the total rejection of a historical origin! And what a signal example is here presented us, how the loss of this history, much more than the innate obscurity of allegorical expression, can virtually deprive us of the master-pieces of antiquity! for when the mythology tells us that there was once a city called “*Sacred Troy*” (contradistinguished from the Homeric one), built by Neptune and Apollo, gods of the sea and sun (the two great agents in the construction of the new Earth), and when we read of Helen as the “*oft-wedded dame*” (alluding to prior renovations in which she was “the

bride" of Revelations), and of her being translated by Apollo to the abode of the gods, to escape the fury of Orestes (the Apocalyptic woman fleeing from the Dragon), can we doubt that had not this history been lost, neither would have been the sense of Homer's productions?

That Homer knew the Earth-history cannot be doubted; for he lived, if not in the time of at least after Hesiod, who treated avowedly of it, giving the origin of the various powers of Nature personified as gods, and descriptions of two great fire revolutions. Both were imbued with Egyptian philosophy (indeed some have asserted that Homer was an Egyptian), and possessing only the works of Hesiod, we might infer what ideas were dominant in the mind of the other. It was the custom of philosophers of note to repair to Egypt for instruction, and though the Egyptians were very loth to give this, and often refused, yet we know that Pythagoras, Plato, Solon and others, were initiated into the mysteries of Isis, which were afterwards transplanted to Eleusis in Greece. In Egypt they were taught a sublime theology, and learned the laws that control Nature and the revolutions past and to come determined by those laws; for these Egyptians had, there is every reason to believe, a real geology and astronomy, and had no need to divert themselves with the learned puerilities or Darwinian speculations of our day. We find, accordingly, in Homer's works abundant evidence of his Egyptian culture and knowledge of this history, though his Hellenistic proclivities led him to give the last a treatment that seems like mendacity in its allegoric luxuriance. We should not, therefore, scan too closely the machinery with which he makes physical elements move and play like human beings, nor expect to find an allegorical meaning in the minor as well as in the great critical movements of the drama.

As Hesiod's allegories are far more simple and intelligible, I shall cite first from his writings. The following is a description of the battle between the Gods and the Titans, by which the last great fire revolution is sublimely set forth.

"The brothers Briareus and Cottus lay,
With Gyes, bound in chains, removed from day
By their hard-hearted sire, who, with surprise
Viewed their vast strength, their form and monstrous size;
In the remotest parts of Earth confined
They sat, and silent sorrows wrecked their mind;

'Till, by the advice of Earth and aid of Jove,
 With other gods (the fruits of Saturn's love
 With Rhea, beauteous dressed), they broke the chain,
 And from their dungeons burst to light again.
 Earth told them all, from a prophetic light,
 How gods encountering gods should meet in fight;
 To them foretold, who stood devoid of fear,
 Their hour of victory and renown was near;
 The Titans and Saturnian race from far,
 Should wage a dreadful and a *ten-years' war*.
 The Titans bold on lofty Othrys stand,
 And bravely glorious, dare the Thunderer's hand;
 The gods from Saturn sprung ally their power:
 (Gods Rhea bore him in a fatal hour.)
 From High Olympus they like gods engage,
 And dauntless face, like gods, Titanian rage.
 In the dire conflict neither party gains;
 In equal balance long the war remains.
 At last by truce each soul immortal rests,
 Each god on nectar and ambrosia feasts;
 To whom, the banquet o'er, in council joined,
 The sire of gods and men expressed his mind:
 'Ye gods, who from great Earth and Heaven descend
 To what my heart commands to speak attend.
 For victory long and Empire have we strove;
 Long have ye battled in defence of Jove;
 To war again! invincible your might,
 And dare the Titans to the dreadful fight;
 Of friendship strict observe the sacred charms—
 Be that the cement of the gods in arms;
 Grateful remember, when in chains ye lay,
 From darkness Jove redeemed ye to the day.'
 He spake, and Cottus to the god replies:

'O venerable sire, in council wise,
 Who freed immortals from a state of woe,
 Of what you utter well the truth we know;
 Rescued from chains and darkness here we stand,
 O son of Saturn, by thy powerful hand;
 Nor will we, King, the rage of war decline,
 Till power, indisputable power, is thine;
 The right of conquest shall confirm thy sway,
 And teach the Titans whom they must obey.'

He ends; the rest assent to what he says,
 And the gods thank him with the voice of praise
 He more than ever feels himself inspired,
 And his mind burns, with love and glory fired.
 All rush to battle with impetuous might,
 And gods and goddesses provoke the fight.

The race that Rhea to her lord conceived,
And the Titanic gods by Jove relieved
From Erebus, who there in bondage lay,
Ally their arms in this immortal day.
Each brother fearless the dire conflict stands;
Each rears his fifty heads, and hundred hands;
They mighty rocks from their foundations tore,
And fiercely brave against the Titans bore.
Furious and swift the Titan phalanx drove,
And both with mighty force for empire strove;
The ocean roared from every part profound,
And the Earth bellowed from the inmost ground;
Heaven groans, and to the Gods conflicting bends,
And the loud tumult high Olympus rends.
Now Jove above the rest conspicuous shined
In valor equal to his strength of mind;
Erect and dauntless see the Thunderer stand,
The bolts red hissing from his vengeful hand!
He walks majestic round the starry frame,
And now the lightnings from Olympus flame;
The Earth wide blazes with the fires of Jove,
Nor the flash spares the verdure of the grove.
Fierce glows the air, the boiling ocean roars,
And the seas wash with burning waves their shores.
The dazzling vapors round the Titans glare;
A light too powerful for their eyes to bear!
One conflagration seems to seize on all,
And threatens Chaos with the general fall.
From what their eyes behold and what they hear,
The universal wreck of worlds is near.
Should the large vault of stars, the Heavens, descend—
And with the Earth in loud confusion blend,
Like this would seem the great tumultuous jar,
The gods engaged, such the big voice of war!
And now the battling winds their havoc make,
Thick whirls the dust, Earth, thy foundations shake;
The arms of Jove, thick and terrific fly,
And blaze and bellow through the trembling sky;
Winds, thunder, lightning, through both armies drove
Their course impetuous, from the hands of Jove.
Loud and stupendous is the raging fight;
And now each warrior god exerts his might.
Cottus and Briareus, who scorn to yield,
And Gyes panting for the martial field,
Foremost the labors of the day increase,
Nor let the horrors of the battle cease.
From their strong hands three hundred rocks they throw,
And, oft-repeated, overwhelm the foe.

They forced the Titans deep beneath the ground,
 Cast from their pride, and in sad durance bound.
 Far from the surface of the Earth they lie
 In chains, as Earth is distant from the sky."

The reader will see at once that this is a description of the great elemental war that shall reduce our present Earth again to chaos; but that the poet's personifications may be clearly understood, a few comments will be necessary.

Hesiod here gives the Earth two names, "Gyes," as it exists in a state of perfection under Saturn; "Rhea," as it exists in a state of disorder under Jove. The first comes from the word "Gea," which means Earth (*par excellence*), and which, if derived from "*Gaio*," *I exult*, alludes to the joy of the Golden Age. The second comes from *Hera* (the Greek name for Juno, the Earth) by transposition of the "r."* About the etymologies of Briareus and Cottus, I am not sure, and am therefore doubtful for what they stand—though I see not what they can personify, if not the buried vegetable and animal kingdoms of the first age; the former is the same as a Greek word meaning "robust, very strong," which epithet, is, indeed, too indefinite for a conclusion, and Cottus signifies a head or brain, which is less so. Their mythological origin shows what the Titans personify, though their acts, too, leave us in no doubt upon the subject. It is like that of Minerva, *monstrous*; for they spring from the wounding of the Earth, by which we are to understand that they are not its first and natural, but its artificial product—the forms in which disease appears after art has held sway for a certain time. Huge mountains are formed at the time of the deluge, extensive petrefaction takes place far beneath the surface, and this inferior stone is ejected and frequently burned away by volcanic fire—one of those remedial agents that evil always generates. The Titans refer chiefly to the blazing volcanoes and to whatever other mountains may be set on fire by them; these always commencing the war against heaven. The derivation of the word given by Bryant, seems to me the most probable, "Tit-aia," *a breast of earth*. Their mythology is the most important point, for about that we cannot be mistaken. It says that after their war against Heaven, they were banished to *Tartarus*, *at the extremities of the Earth*—

*From Rhea, by dropping the aspirate and synecopating, comes Ra, and from this, by prefixing the article *te*, we get the Latin *terra*.

for on the unrestored region the Titans shall indeed be found.

The body of the first Earth, Gyes, with its vegetable and animal productions, is truly described as entombed far beneath the surface of our Earth; for it is from material now invisible that the new Earth shall be chiefly made. "The race of Rhea," or the productions of the second inferior age, ally themselves with the gods of Saturn's reign to subdue the Titans—equally destructive to both. Jove takes, naturally, the most prominent part in the conflict; for it is he, and not Saturn, that reigns when the Titans rebel; and though the result of the contest must be the re-establishment of Saturn's reign and the annihilation of Jove's, yet it is the army of the last, or the present celestial fires, that shall do battle against them from high Olympus. Hence Cottus says that he and his brethren owe their deliverance from darkness to "the son of Saturn," *i. e.* to Jove. The Titans, after a *ten-years' war* (the Trojan), are forced, in turn, deep beneath the ground—the good being then superimposed upon the evil. The reader will now see the sense of other portions of this old poet's writings.

It will be recollected that a minor conflagration, happening a thousand years after a general one, is spoken of in the Apocalypse, and it is no doubt to the same or to a similar event that the following description of the contest between Jove and Typhœus has reference. It shows, even more clearly than the preceding one, the true meaning of the poet.

"When the great victor god, almighty Jove,
The Titans from celestial regions drove,
Wide Earth Typhœus bore; with Tartarus joined,
Her youngest born, and blustering as the wind.
Fit for most arduous works his brawny hands;
On feet as durable as gods he stands;
From heads of serpents hiss an hundred tongues,
And lick his horrid jaws; untired his lungs.
From his dire hundred heads his eye-balls stare,
And fire-like dreadful to beholders glare;
Terrific from his hundred mouths to hear,
Voices of every kind torment the ear;
His utterance sounds like gods in council, full;
And now he bellows like the lordly bull;
And now he roars like the stern beast that reigns
King of the woods and terror of the plains;
And now, surprising to be heard, he yelps,
Like, from his every voice, the lion's whelps;

And now, so loud a noise the monster makes,
The loftiest mountain from its basis shakes.
And now Typhœus had perplexed the day,
And over men and gods usurped the sway,
Had not the powerful monarch of the skies,
Of men and gods the sire, great Jove the wise,
Against the foe his hottest thunder hurled,
Which blazed and thundered thro' the ethereal world.
The Almighty, rising, made Olympus nod,
And the Earth shook beneath the vengeful god.
Hoarse through the cerule main the thunder rolled,
Through which the lightning flew, both uncontrolled;
Fire caught the winds, which on their wings they bore;
Fierce flame the earth and heavens, the seas loud roar,
And beat with burning waves the burning shore.
The tumult of the war was heard afar—
How hard to lay this hurricane of war!
But Jove at last collected all his might,
With lightning armed and thunder for the fight;
With strides majestic from Olympus strode—
What power is able now to face the god!
The flash obedient executes his ire;
The giant blazes with vindictive fire;
From every head a different flame ascends;
The monster bellows and Olympus bends.
The god repeats his blows; beneath each wound
All maimed the giant falls, and groans the ground.
Fierce flash the lightnings from the hands of Jove,
The mountains burn and crackles every grove.
The melted Earth floats from her inmost caves,
As from the furnace run metallic waves—
So the Earth melted, and the giant fell,
Plunged by the arms of mighty Jove, to hell.

Typhœus bore the rapid winds which fly,
With tempests winged, and darken all the sky,
But from the bounteous gods derive their birth—
The gales which breathe frugiferous to Earth—
The south, the north, and the swift western wind,
Which ever blow to profit human kind.
Those from Typhœus sprang, a useless train,
To men pernicious, bluster o'er the main;
With thick and sable clouds they veil the deep,
And now destruction 'cross the ocean sweep.
The mariner with dread beholds from far!
The gathering storms and elemental war;
His bark the furious blast and billows rend—
The surges rise and cataracts descend;
Above, beneath, he hears the tempest roar—
Now sinks the vessel and he fears no more.

And remedy to this they none can find,
 Who are resolved to trade by sea and wind.
 On land, in whirlwinds or unkindly showers,
 They blast the lovely fruits and blooming flowers;
 O'er sea and land the blustering tyrants reign,
 And make of Earth-born men the labors vain.
 And now the gods who fought for endless fame,
 The god of gods Almighty Jove proclaim,
 As Earth advised; nor reigus Olympian Jove
 Ingrate to them who with the Titans strove;
 On those who warred beneath his wide command
 He honors heaps with an impartial hand.

This Typhœus or Typhon, is an Egyptian personification and signifies anything violent or unruly.* In the various myths about him, in connection with Osiris—in the murder of the latter, the severing of his body and his final resurrection—we can see threads of the Earth-history shining through the haze of fable that obscures all Oriental mythology. Typhon's origin, as narrated by Homer, is explicit enough: Juno (a name for the fallen Earth), exasperated that Jupiter produced Minerva without her assistance, resolved to have offspring without his; so she struck with violence the Earth, and the monster Typhon † was in due time brought forth from the wound: that is, after the first rending of the Earth and the consequent introduction of Art and War (the birth of Minerva), the volcanic condition was developed, as the disorder and mutilation of the Earth progressed. It is, as Hesiod asserts, the Typhœan condition, submarine as well as subterraneous, that produces periodical convulsions on sea and land, hurricanes, si-moons, water-spouts, etc., as we know that it sends from time to time the deep waters in mountains over the barriers assigned to the sea. The closing lines imply that all those powers engaged in the restoration of the first age will be transformed into those superb bodies, animate or inanimate, of the Golden Age. Mount Olympus being, like Mount Meru of the Indians and Mount Zion of the Hebrews, a local mountain taken as a name for the huge expansion of the new Earth, Olympian Jove refers, not to the state under Jupiter, but to the primeval age.

In his "Works and Days," Hesiod describes the four ages of

* The etymology is "Tuph," synonymous with the Hebrew "Suph," a whirlwind; hence the Egyptians called the sea Typhon.

† Hence, he is called "the son of Earth, an unlucky Demon."

the world, giving them, as did Daniel, the names of the metals. The first race was produced when "Saturn reigned in Heaven—an age of Gold"—

"Like gods they lived, with calm untroubled mind,
Free from the toil and anguish of our kind;
Nor sad decrepid age approaching nigh,
Their limbs mis-shaped with swollen deformity;
Strangers to ill, they Nature's banquets proved,
Rich in Earth's fruits, and of the blest beloved."

The poet says that they passed away without pain as if "a slumber stole o'er them," and became a "train of genii," or "Earth-wandering dæmons" who, "veiled with a mantle of aerial night," are the ministers of good both to man and Earth. In these invisible ministrations the Easterns believe, and have illustrated them for us in the "*Arabian Nights*."

A second race was then formed, "degenerate far, and silver years began; unlike the mortals of a golden kind, unlike in frame of limb and mould of mind. They feared not Heaven," and their follies brought destruction upon them. Still, they are called the "second blest."

"The sire of Heaven and Earth created them
A race, the third of many-languaged men,
Unlike the silver; they of brazen mould,
Strong with the ashen spear, and fiercely bold.
Their mansions, implements and armor shine
In Brass—dark Iron slept within the mine;
They by each others' hands, inglorious fell."

A fourth age, in which lived a race of heroes, better than the preceding, is then described; but this race too, "dread battle hurried to its end." And now will my readers ponder the poet's picture of the Iron Age, and see if it bear any resemblance to ours? Too close, alas! to be mistaken; it may, however, help us to estimate how much of her vain career Art has yet to run.

"Oh! would that Nature had denied me birth
Midst this fifth race, this Iron Age of Earth;
Corrupt the race, with toils and grief oppressed,
Nor day nor night can yield a pause of rest.
Still do the gods a weight of care bestow—
Though still some good is mingled with the woe;
Jove, on this race of many-languaged man,
Speeds the swift ruin which but slow began

For scarcely spring they to the light of day
 Ere age untimely strews their temples gray.
 Nor sire with son, with brethren brethren blend,
 Nor host with guest, nor friend, as erst, with friend;
 Reckless of Heaven's revenge, the sons behold
 The hoary parent wax too swiftly old,
 And impious point the keen dishonoring tongue
 With hard reproofs and bitter mockeries hung;
 Nor grateful, in declining age, repay
 The nurturing fondness of their better day.
 Now man's right hand is law; for spoil they wait,
 And lay their mutual cities desolate;
 Unhonored he, by whom his oath is feared,
 Nor are the good beloved, the just revered:
 With favor graced the evil-doer stands,
 Nor curbs with shame nor equity his hands;
 With crooked slanders wounds the virtuous name,
 And stamps with perjury what hate began.
 Lo! ill-rejoicing Envy winged with lies,
 Scattering calumnious rumors as she flies,
 The steps of miserable men pursue
 With haggard aspect, blasting to the view;
 Till these fair forms, in snowy raiment bright,
 From the broad Earth have winged their Heavenward flight,
 Called to the eternal synod of the skies,
 The virgins Modesty and Justice rise,
 And leave forsaken man to mourn below
 The weight of evil and the cureless woe.

In the Titanic battle we have had a description of the manner in which our Iron Age shall pass away; but at the same truth may be clothed in other allegoric dresses, just as suitable, though widely different, in which its identity may be easily lost, let us examine Hesiod's second allegory descriptive of the same event. In his *Theogony*, after describing the size and strength of the three brother-giants of Saturn's reign, the poet says, that they were "hid in a cave profound, nor e'er released to day"—the former conditions being represented as still in existence within the Earth—and in his "malign work" of oppression, their sire, "Heaven," exulted. The Earth, consequently, "groaned with grief," and

"When now she had produced a whiter kind
 Of tempered iron, cunning-wrought she forged
 A sickle huge, and to her children spake:
 'My sons, alas! ye children of a sire
 Most impious, now obey a mother's voice;

So shall we well avenge the fell despite
Of him, your father, who the first devised
Deeds of injustice.' Saturn huge addressed
His awful mother: 'Mother, be the deed
Mine own; thus pledged, I will most sure achieve
This feat; nor heed I him, our sire, of name
Detested; for that he the first devised
Deeds of injustice.' Thus he said; and Earth
Was gladdened at her heart. She planted him
In ambush dark and secret: to his grasp
The rough-toothed sickle gave, and tutored him
In every wile. Vast Heaven came down from high,
And with him brought the gloominess of night
On all beneath; with ardour of embrace
Hovering o'er Earth, in his immensity
He lay diffused around. The wily son
From secret ambush then his weaker hand
Put forth; his right the sickle grasped, with teeth
Horrent, and huge and long; and from his sire
He swift the source of generative life
Cut sheer; then cast behind him far away
The bloody ruin. So severing with keen steel
The sacred spoils, he from the continent
Amidst the many surges of the sea
Hurled them. Full long they drifted o'er the deeps;
Till now, swift circling, a white foam arose
From that immortal substance, and a nymph
Was nourished in the midst;
And forth emerged a goddess in the charms
Of awful beauty. Where her delicate feet
Had pressed the sands, green herbage, flowering, sprang -
Her, Aphrodite, gods and mortals name,
The foam-born goddess."

By the words, "when she had produced a whiter kind of tempered iron," I understand, when the minerals in the earth, of which iron is the most abundant, had reached the necessary degree of inflammability. "Vast Heaven came down," etc.; that is, the upper atmosphere upon which the heavenly bodies rest, descends to supply the place of the lower, that has been removed by the action of the volcanic fires. By the "horrent teeth" of the sickle is signified the jagged mouths through which the subterranean fire issues. In the cutting away of the organs of generation from Heaven, we have plainly the descent of the fertilizing sun into the sea, and in the consequent uprising of the lovely Venus, the resurrection from the

deep of a new and blooming earth. The same event is set forth in the 18th Psalm; and in view of its sense, how sublime is the language!

"Then the Earth shook and trembled; the foundations also of the hills were moved and were shaken because he was wroth. In his anger there went up smoke and consuming fire out of his mouth; coals flamed forth from him. He bowed the heavens also; and came down, and thick darkness was under his feet. And he rode upon a cherub, and did fly; yea, he did fly upon the wings of the wind. He made darkness his hiding-place; his pavilion round about him were dark waters and thick clouds of the skies. At the brightness that was before him, his thick clouds passed away [with] hail-stones and coals of fire. The Lord also thundered in the heavens, and the Most High uttered his voice [with] hail-stones and coals of fire; yea, he sent out his arrows and scattered them; and he shot out his lightnings and discomfited them. Then the channels of waters were seen, and the foundations of the world were discovered at thy rebuke, O, Lord, at the blast of the breath of thy nostrils. He stretched out [his hands] from above; he took me; he drew me out of mighty waters; he brought me forth, also, into a large place; he delivered me, because he delighted in me." Here we have the descent of the Sun (called the "Lord") described; he burns up the sea, revealing its channels; pierces the foundations or centre of the earth, and rescues from the abyss the vast tracts of land—or, rather, their materials—now buried out of view. This is the "Euresis," or discovery of the mangled corpse of Baccus, over which, in the celebration of his mysteries, there was so great rejoicing.

Let us now see how Homer wove the affecting and impressive events connected with the last days of our world into a poem that, as a mere composition, has been for ages the delight of mankind.

CHAPTER EIGHTH.

THE GREEK WRITINGS—HOMER AND ÆSCULUS.

The idea of the Trojan war rests upon the same foundation as do the contests we find in all the Mythologies, namely: upon the great elemental war that shall result in the "taking," so to speak, and destruction of the old Earth, called in the Iliad, Troy. The Iliad is a poetical narrative, in allegory, of the *fire-revolution*. The subject of its first book is a quarrel between Agamemnon, the leader of the expedition, and Achilles, the most powerful of his allies, with the result that the latter withdraws himself and his forces from the Greeks, thereby causing victory to fall for a time on the side of the Trojans. The gods are described as fiercely arrayed against each other on both sides, Jupiter, their king, espousing the Trojan cause. The Greeks are brought into the greatest distress, and at the close of the seventh book Homer makes them build a great wall, with lofty towers and well-fitting gates, "to screen both ships and men." This excited the jealousy of Neptune, who complained to Jupiter about it, saying:

"Wide as the light extends shall be the fame
Of this great work, and men shall lightly deem
Of that which I and Phœbus jointly raised,
With toil and pain, for great Læomedon."

But Jupiter, mocking the fears of the great Earth-shaker, replies:

"Far as light extends
Of this great work to thee shall be the fame;
When with their ships the long-haired Greeks shall take
Their homeward voyage to their native land,
This wall shall by the waves be broken through,
And sink a shapeless ruin in the sea;
O'er the wide shore again thy sands shall spread,
And all the boasted work of Greece o'erwhelm."

The quarrel between Achilles and Agamemnon signifies that the atmosphere (Agamemnon) loses its original vital heat, which no longer ascends into it from the porous body of the first state, but is converted beneath the present impervious crust into the morbid fire (Achilles) destined to be so destruc-

tive a force in the coming revolution. (See chapter on "Mysteries.")

The Greeks stand for the evil physical conditions developed during the reign of Art, that cause, finally, violent inflammation of the whole globe. Hence, they are called "children of Juno;" that is, of the age of death and imperfection. Minerva and Juno, then, are the natural allies of the Greeks, who correspond, in fact, to the Titans of Hesiod. The Trojans, on the other hand, are those powers either above the Earth or beneath it, that must contend with those conditions to destroy them. The great fortifications built by the Greeks refer to the works of Art which shall be utterly overthrown by Neptune; that is, by the flood of a sea-fire. Neptune's Homeric epithet is, "*Earth-shaker*," his sceptre a three-pronged weapon; for he shakes and pierces the foundations of the Earth with the tridents of a volcanized sea. He is also called by Homer the "tamer of horses," and the "sure preserver [*i. e.*, custodian] of naval forces," because, on the new Earth that he helps to build, there can be neither horses nor ships, as Scripture tells us. And in Homer's hymn to *Neptune* we read: "Hail! O, Saturn's birth! whose graceful green hair circles all the earth;" which would be very irrelevant were not the new Earth the sea-god's work. In the 24th and 25th chapters of Isaiah is a description of the total destruction that awaits this Earth, her art-palaces and defenses and her inhabitants; and its similarity to the one above cited from Homer is indeed surprising if we consider, as we must, each to be relatively an original: "The Earth shall be removed like a *cottage*! . . . and the Lord shall punish the host of the high ones that are on high [meaning the present celestial fires], and the kings of the Earth, and they shall be shut up in the prison. . . . Then shall the moon be confounded and the sun ashamed. . . . Thou hast *made of a city a heap*; of a defended city a ruin; a palace of strangers to be no city ['strangers,' mark, the children of art, aliens from nature]. And Moab shall be trodden under him. . . . *And the fortress of the high fort of thy walls shall he bring down even to the dust.*" These chapters are well worth the reader's attention. By the words, "the terrible ones shall be brought low," is meant the descent of the superior fires. The 7th verse of chapter 25th is very remarkable. By it is meant that the people of Saturn's mountain shall have bodies, not opaque,

like ours, but diaphanous, admitting light in some degree, as well as ambrosial food, through a fine porous skin—their circulating fluid not containing, like our blood, dark red corpuscles, but being like lymph, and therefore transparent—and shall have minds in accordance with such bodies without the “vail [i. e., darkness] that is spread over all nations.” And does not the present ignorance of mankind as to this history show that Neptune’s fears were well founded, and that in the latter days of the world men *would* lose, in their mad worship of Art, all memory of that beautiful structure he and his brother the Sun once erected?

At the commencement of the 8th book, Jupiter assembles the deities and threatens to hurl to Tartarus any found taking part in the war. This appears to be a facetious way of saying that the celestial powers cannot come into play, in the war that reduces all to chaos, till the terrestrial ones have, by a long continued action, forced them down; when (as Homer represents subsequently) Jupiter permits the gods to act as they please. Their interference previous to the prohibition can, of course, have no physical signification, as the heavenly fires cannot come down “till the last days of the war.”

It is to the challenge connected with this threat that I would direct the reader’s attention, as it shows Homer’s accurate knowledge of the Earth-history. “Make ye trial of my strength,” says Jupiter, and,

“A golden cord let down from Heaven, and all,
Both gods and goddesses, your strength apply;
Yet would ye fail to drag from Heaven to Earth,
Strive as ye may, your mighty master, Jove;
But if I choose to make my power be known,
The Earth itself and Ocean I could raise,
And binding round Olympus’ ridge the cord,
Leave them suspended so in upper air.”

The last two lines refer to the distribution of our celestial fires in circles round the Earth. This feat was accomplished by Jove; for, in the 15th book, reproaching Juno with putting the Trojans to great distress and thwarting his intentions, he asks her:

“Hast thou forgotten how in former times
I hung thee from on high, and to thy feet
Attached two ponderous anvils, and thy hands
With golden fetters bound, which none might break?

There didst thou hang amid the clouds of Heaven;
Through all Olympus' breadth the gods were wroth,
Yet dared not one approach to set thee free."

She was placed in this situation for her persecution of Jove's son, "the god-like Hercules," whom "tempest-tossed, with fell intent," she sent "with Boreas o'er the watery waste," till rescued by his father. This Hercules, though generally a personification of the sun, means in this myth, the New World which, indeed, is harrassed by the evil conditions of the Old (Juno), by storm and sea, etc. Hercules was, with attributes the most diverse, and reconcilable only by the Earth-history, the subject of an universal worship. The Egyptians believed he had his seat in the sun, and that he traveled with it round the moon; he is represented with the Phœnix in his hand because, like this fabulous bird, he is the symbol of both the Old and New World.*

The Orphic hymns say he is the god of time, "whose forms vary, the father of all things and destroyer of all; the Titan "who chases away maladies [the Æsculapius of Greece], and "delivers man from the evils that afflict him." As to the story of his death, its meaning is obvious. In the fiery tunic of Deianira, tinged with the venom of the Hydra, we have the subterranean fire that eats up the sun, and in the translation of the god to Heaven in a thunder-cloud, in his reconciliation with Juno, and his marriage with her daughter, the beautiful Hebe, we have the result of the catastrophe, the establishment of the immortal age.

Jupiter says to Juno that,

"Hector's proud career shall not be checked,
Until the wrath of Peleus' god-like son
Beside the ships be kindled, in the day
When round Patroclus' corpse, in narrow space,
Even by the vessels' sterns the war shall rage.
Such is the voice of destiny. For thee
I reckon not of thy wrath; nor should I care,
Though thou wert thrust beneath the lowest deep
Of Earth and ocean, where Iapetus
And Saturn lie, uncheered by ray of sun
Or breath of air, in Tartarus profound.
Though there thou wert to banishment consigned,
I should not heed, but thy reproaches hear
Unmoved; for viler thing is none than thou."

* So we have seen Osiris used for both cause and effect, for the Sun and the New World.

This in plain language means: The destroying career of the sun cannot be checked till the subterranean fire, beneath the sea, is roused to action by the raging of the elements about the corpse of the slain Earth (Patroclus). "And I should not be displeased," says the king of Nature, Jupiter, "to see thee, vile Earth (Juno), placed where thou shalt lie, in the dungeon that holds, at present, the gods of the Golden Age." That Hector represents the sun may be easily inferred from the chief role he plays against the assaulting evil powers (the Grecians), from the manner of his death, and from the constant guardianship of Apollo, who, in critical moments, protects him with his ægis—the type being identified with its subject, as in Revelations, where the Earth is said to help the woman.

Patroclus is slain by Hector, and the body, in danger of being borne away by the Trojans, is rescued on the mere appearance of Achilles, who, apart as yet from the fight, shouted so terribly that the Trojans gave way. His appearance is in accordance with the element he represents, his head being encircled "with a golden cloud, whence gleamed fiery flashes like beacon fires raising high their flames." His shouting refers to the explosions of the sea. He prepares to avenge Patroclus' death, and puts on new armor made for him by Vulcan. The rapidity of the devouring element, moving upon its prey, is very poetically set forth by saying, that the arms of Achilles, "like wings, seemed to lift him from the ground." He is now, indeed, the "swift-footed." He rushes to the war, and Jupiter, summoning the gods, permits them to take sides as they please. All the previous strife seems to have been but a prelude to the fierce and general battle that now ensues.

"The immortal gods unchained the angry war;
Thundered on high the Sire of gods and men
With awful din; while Neptune shook, beneath,
The boundless Earth and lofty mountain tops.
The spring-abounding Ida quaked and rocked
From her firm basis to her loftiest peak,
And Troy's proud city and the ships of Greece.
Pluto, the infernal monarch, heard, alarmed,
And, springing from his throne, cried out in fear,
Lest Neptune, breaking through the solid earth,
To mortals and immortals should lay bare
His dark and drear abode, of gods abhorred;
Such was the shock when gods in battle met,"

"Ida," our Earth, is called "spring-abounding," for she has springs and rivers on her surface to give her creatures drink; this is the Pelican who wounds herself for her offspring. Homer calls her, also, "the mother of wild beasts," for on the new Earth there are none. The deities fight with each other, and Juno is represented as tearing the bow and quiver from the shoulders of Diana, beating her, and sending her back weeping to Heaven. This is the destruction of the moon, and the end of her hunting.

In his hymn to Diana, Homer says, she lays aside her hunting implements, and retires to her brother Apollo's house, joining him and the other deities in the festivities of the Golden Age; from which we learn that the moon was once united to the sun.

The raging of Achilles is described throughout the 21st book, and the last scenes of the epic are unrolled for us in a style, the splendor and spirit of which no translation can impart. The Xanthus and Simois, choked with the dead, rise against Achilles to drown him; but Vulcan, aided by the winds, burns them up, making them "boil like a caldron on a blazing fire." By this is meant the rushing in of the great rivers of the earth upon the subterranean fire, that, by heaving up masses of all sorts, prevents them from "pouring their currents to the sea." Hector is slain and dragged away by Achilles, who now prepares to bury Patroclus. A great pyre is constructed, and fire applied, but the assistance of the winds had to be procured to make it burn. The "storm-swift" Iris brings them the supplications of Achilles, but declines their invitation to rest, saying that she must return "to the flowings of the ocean, to the land of the Ethiopians." This Iris is the Rainbow that exists only when the atmosphere has been altered after the destruction of the first heavens, and when cloud and storm prevail. She must return to the shore of that distant black land (the unburned region), where sea will still exist. After the descent of the sun and moon, and the thorough kindling of the Earth by their fires, there will be a great rush of air or wind, from regions remote from our Earth, to fill the vacuum created by the heat; and the ignited section will be then completely resolved. Many examples of great heat causing a gale of wind might be given; one occurred lately in the Eastern States, when a large quantity of oil was consumed.

This is what is meant by the bringing of the winds by Iris. These are described as rushing over sea and land, and falling at length upon the "funeral pyre," which they consume.

"Then paled the smouldering fire, and sank the flame;
And o'er the Thracian Sea, that groaned and heaved
Beneath their passage, home the Winds returned."

And now Achilles directs the Greeks to quench the fire, and those who should remain after him to build a "mound broad and high." "Far as the flames had reached, and the deep ashes had fallen in, they quenched with ruddy wine;" and then erected the mound. The mound is the new Earth, which is formed by the gradual descent of the ashes of the old, after the fires have subsided, as described in the second chapter. Funeral games are then held in honor of the dead. All the events, the reader will observe, connected with Patroclus are described with a pomp and singularity of circumstance, suitable, indeed, to their allegoric meaning, but quite unaccountable if applied to an individual. Grief more wild and deep than that of Achilles for his lost Patroclus was never conceived or painted; he waters the Earth with frequent libations and with his tears (by which we have figured again, as in Revelations, the drenchings of the Earth by the heavings of the sea); and he runs wildly to and fro, invoking the spirit of his departed friend—the poet so bringing before us the lambent flames playing to the last round that dissolving body in which they had been so long nurtured. Wonderful is the music of the master's verse, as, in the sorrow and acts of Achilles, he sings the Earth's requiem; his rythms chime with the scenes, and in their modulated changes we can hear the crackling of the flames, the moaning of the winds, and the outpouring of the waters.

In Æsculus' tragedy, "Prometheus Bound," we have a dramatic development of the myth referred to by Hesiod. In this Prometheus—bound down in a rocky wilderness, writhing in agony, defiant withal, and unyielding to the last, prophesying for his persecutor, Jove, a sure destruction, for himself finally a sure liberation, and that at the hands of one of Jove's own children—we have the present tortured Earth awaiting with prescient patience its deliverer. Had we the lost work, "Prometheus Unbound," we should have seen the tragedy

turned to triumph by the acts of the invincible Hercules. I cannot dwell here upon the details of this work, all of which show that the poet has dramatized the dark side of the Earth-history. The following passage is, however, too significant to leave unnoticed.

Prometheus tells the Nymphs of Ocean, who came to condole with him, that all the arts possessed by man were from him. In reply, they say: "Do not serve the human race beyond what is profitable, nor disregard thyself, for we have good hopes that thou shalt be yet liberated from those shackles, and be not one whit less powerful than Jove." (The ideas, precisely, entertained by the moderns as to the final achievements of Art). "Not at all," says Prometheus, "is it destined so to bring things to a consummation; but after having been bent by countless sufferings, am I to escape from my shackles; Art is far less powerful than Necessity." "Who, then," ask the Nymphs, "is the pilot of Necessity?" *Prom.* "The triform Fates and the remembering Furies." *Nymphs*—"Is Jupiter less powerful than these?" *Prom.*—"Most certainly he can by no means escape his doom." *Nymphs*—"Why, what is doomed for Jupiter, but to reign forever?" *Prom.*—"This thou mayest not yet learn, and do not press it." *Nymphs*—"Tis surely some solemn mystery thou veilest." *Prom.*—"Make mention of some other matter; it is by no means seasonable to proclaim this; but it must be shrouded in deepest concealment; for it is by keeping this secret that I am to escape from my ignominious shackles and miseries." Words truly remarkable! An ignorance, then, of the true character and fate of Art is necessary, in order that her works, being pushed to their extreme limits, those agents may be developed and strengthened that shall release from suffering the Promethean Earth. Uriel manifests the same reserve toward Esdras: "Other question, Esdras, ask thou me not."

In other Greek tragedies, also, are many passages evidently referring to the Earth-history. Nor can we be surprised at this, remembering that the Greek Drama, comedy as well as tragedy, was the offspring of religious rites (comprising song and dance), instituted in honor of some deity—chiefly of Dionysus—or of some mythical personage; that the events or personal histories constituting subsequently, in a more refined state of society, the Drama's chief

themes, had all some connection with the Trojan war, and were most probably taken from the poems of Homer, and claim, like these, and for the same reason, an allegorical interpretation. The rude rites and the polished poems, depicting as they did the same things, and having their common source in the Earth-history, were at length fused to make the stately tragedies of Æsculus and his cotemporaries. And it were less wonderful had all, like the Prometheus, dramatized the truth unremittingly throughout, than it is, that they reflect it as fitfully as they do. The Agamemnon, by Æsculus, opens with the following singular supplication :

"Ye favoring gods, relieve me from this toil,
Fixed, as a dog, on Agamemnon's roof,
I watch the live-long year, observing hence
The host of stars, that in the spangled skies
Take their bright stations, and to mortals bring
Winter and summer; radiant rulers, when
They set, or glitter thro' the night.
Here now I watch, if haply I may see
The blazing torch, whose flame brings news from Troy,
The signal of its ruin: these high hopes
My royal mistress thinking on her lord,
Feeds in her heart. Meanwhile the dews of night
Fall on my couch, unvisited by dreams;
For fear, lest sleep should close my eyes, repels
The soft intruder. When my spirits prompt me
To raise the song, or hum the sullen notes,
Preventing slumber, then I sigh and wail
The state of this unhappy house, no more
Well ordered as of old. But may my toils
Be happily relieved! Blaze thou bright flame,
Herald of joy, blaze thro' the gloomy shades!
And it does blaze. Hail, thou auspicious flame,
That, streaming thro' the night, denoucest joy,
Welcomed with many a festal dance in Argos!
In the Queen's ear I'll holla this, and rouse her
From her soft couch with speed, that she may teach
The royal dome to echo with the strains
Of choral warblings greeting this blest fire,
Bright sign that Troy is taken. Nor shall I
Forebear the prelude to the dance before her.
For by this watch, so prosperously concluded,
I to my masters shall assure good fortune.
Shall I then see my King returned once more
To grace this house? And shall this hand once more
Hang on his friendly hand? I could unfold

A tale. But hush! my tongue is chained; these walls,
 Could they but speak, would make discoveries.
 There are who know this; and to them this hint
 Were plain; to those who know it not, mysterious.

This is the prayer of one of the watchers, mysteriously named by the prophet Enoch, and alluded to in many passages of Scripture. This watcher is the sun, miserably perched far above this Earth (on Agamemnon's roof), like a dog (for he runs continually, and is destined finally to *hunt*), and bringing winter and summer to mortals. In the translation above (by Potter) this last effect is referred to "the host of stars," but in the original, to the "bright potentates," the chief of which is the sun.

The allegorical character of the seige of Troy now becomes manifest, for the sun is here watching to see the old Earth blaze to its ruin, that he himself may come down and be relieved, and wail no longer the unhappy state of this disordered house of Nature. The beautiful new Earth ("my royal mistress") about to come forth, still slumbers, and the sun says he will awake her, and lead himself "the flight" (the dance) he will cause her to take. And when converted into the circle of Hyperion, he shall both see and adorn the new house of Nature. A little further on in this tragedy, Clytæmnestra says that *Vulcan* announced to her the capture of Troy, by "sending forth the brilliant gleam from Ida" (*i. e.*, from this Earth, the "mother of wild beasts," as Homer names it); in other words, by the bursting out of the subterranean fire; and goes on to describe the consequent kindling of the mountains in succession by the falling sun—"no new descendant of the fire of Ida," says *Æsculus*—as, in the second age, he owed his birth to the concentration of heat within the Earth's body. The sense of this tragedy is well shown by Dr. Howard, in one of his last works.

In the last scene of the *Orestes*, by Euripides, we have also allusion made to the firing of the Earth. *Orestes* directs *Electra* "to set fire to the palace from beneath," and *Pylades*, to "light up the battlements of the walls;" that is, the mountain tops. *Apollo* then appears and soothes *Menelaus* for the loss of *Helen* (whom he supposed slain by *Orestes*), by telling him that he (*Apollo*), by the order of his father, *Jove*, had translated her to "the blest mansions of the gods," being by right of birth

immortal, and assures them that she whom they see "*wrapt in the bosom of the sky*" has not been slain. And the play concludes with the exclamation of the chorus, speaking for the Earth: "O, greatly glorious Victory, mayest thou uphold my life, and abstain not from crowning me!" (that is, with the celestial fire). Toward the close of the "*Iphigenia in Tauris*," by Euripides, this poet gives us an admirable description of the Earth as a comet, and then as the Saturnian Venus. The chorus chants a dirge for the Earth, that mourns it is a "*wingless bird*," and longs to dwell "*along the Cynthian hight, near the luxuriant palm, the rich springing laurel, and the holy shoot of the deep blue olive, the dear place of Latona's throes [i. e., where the old Earth brought forth the new], and the lake that rolls its waters in a circle*" (the "*silver chord*" of Scripture); and then sings the following touching prayer:

"Oh, might I travel thro' yon lucid road,
Where rolls the chariot of the fiery god!
Might I thro' the impassive air
My unwearied course pursue,
Till, distinguished from afar,
My dear country rose to view!
Then quick descending from my airy hight,
My pinions would I close, and stay my flight;
Then lead on the dancing choir,
As upon my bridal morn,
When I strove with rich attire
Each fair feature to adorn;
And, shading with my hair my blushing face,
By half concealing, hightened every grace."

When the Earth ceases to burn, it ceases to run, and descends from its hight by the precipitation of its particles. It will then, as on former occasions, shade and adorn its surface with the vegetation (its hair) of the Golden Age. This vegetation will consist of trees similar in kind to those just named, therefore esteemed as sacred by all ancient nations. Christians have dedicated a Sunday to the palm; the "*olive branch*" has ever been the symbol of peace and reconciliation, and the "*laurel wreath*," of victory and joy.

CHAPTER NINTH.

PLATO.

That Plato knew the main features of the Saturnian Earth's structure is plain from his discourse, the *Timæus*. He calls it the only-begotten Kosmos, "an animal with a soul, truly intellectual, created through the Providence of the Deity; a work the most beautiful; a blessed God." Its soul pervades it from centre to circumference, and is diffused even through its atmosphere. Plato gives a curious account of the formation of this soul, material, of course, though invisible. This Kosmos was made "smooth, equable, and even, from its centre in every direction. It was a sphere, he says, with a polished exterior, to which was assigned a circular motion, being made "to turn constantly on itself and on the same point without any power of progression," which accurately describes its first movement.

In the "Statesman" we have a description of the primeval state under Saturn. The text appears in some places so corrupt as to be unintelligible; in others it has been misunderstood only because this history was not known. I shall now make some extracts from Burges' translation of this dialogue. "Of the things then said of old there are many others, for you have heard respecting the change in the rising and setting of the sun, and the other constellations, how that they set then at the very place whence they now rise, and *vice versa*," etc. (alluding, apparently, to the inversion of the poles of the Earth when the Saturnian portion was wrecked in water). "And we have "likewise heard from many of the kingdom over which Saturn "ruled; and that the men of former times were produced Earth-born, and not begotten by sexes. All these things arose "from the same circumstance, and ten thousand others more "wonderful; but through the length of time some of them "have become extinct, and others are told in a confused and "disconnected manner [the Aztec mythology illustrates well this jumbling of events]. But the cause has not as yet been "told, and shall be now. Hear then: This universe, the Deity, "does at one time conduct himself, but at another, leaves it, "when the fitting time arrives; it is then brought back, of its

"own accord, to a contrary state, being a thing of life, and having a share of intelligence from him who put it together at its outset."* This backward movement, or degeneration, is, he says, of necessity, since the Earth partakes of the nature of body which incloses diversity (that is, change), as well as that which belongs to the purely divine, namely, identity or sameness. Hence its revolving motion, "as constituting the smallest change." "At one time it is conducted by a divine cause, "possessing the power to live again, and receiving an immortality prepared by the Demiurgus" (the Creator). But that at another time, when it is let loose, it proceeds by itself (*i. e.*, when the primeval conditions partaking of sameness, or the divine cause are at an end, and the second age commences); and after being thus "let loose, till it performs myriads of revolutions, it proceeds by its being of the greatest size (that is, becomes again "Saturn huge"), and, most equally balanced, to *move at the smallest foot.*" But the moderns, not content with assigning this, the characteristic motion of a perfect Earth, to our dense and leaden wreck, must give it also a progressive one, through an immense orbit, with a velocity of nearly twenty miles a second! Only an age as *scientific* as ours surely could have made so stupendous a discovery! By the words "to move at its smallest foot," is meant that the New Earth, standing at right angles to its plane, or "most equally balanced," shall spin like a top upon its smaller extremity, or "foot." The heavy, unrestored region lies beneath this foot.† And if an inversion of the poles have taken place, it was caused by the petrefaction and condensation of the first Earth's body, when this was broken up or subsequently. That which had been the lighter extremity, by reason of the immense expansion, would become the heavier, and consequently change position with the other.

Plato goes on to say that when the great revolution occurs, the greatest destruction of animals takes place; and that of the human race only a small portion remains. From the words "when a turn occurs contrary to the present state of things," I understand him to refer to the next fire revolution.

*In accordance with the statement of Genesis (ii-3) respecting the Earth, "that God hath created to *make*" (or *reproduce*), *i. e.* invested with the power of generation, which Pantheists think it exercises independently and not "*jure divino*." The common version misuses, as usual, the sense of the original.

† The upper balloon-shaped body can therefore have no *progressive* motion, else it would change place with the Tartarus.

To the question of Socrates, how animals were produced in a by-gone age, we read: "It is evident that there was no generation of one thing from another; but an Earth-born race, brought at that time again from out the Earth. Its tradition was remembered by our first progenitors who were nearest to that revolution, and were born at the beginning of the present state of things; for they became the heralds to us of those accounts which are, at present, disbelieved improperly by the multitude."

In the first age, or in that immediately succeeding the first (ancient writers, Plato not excepted, confound, in their remarks, one with the other, because, I suppose, the transition period partook of the character of both), all things were produced spontaneously for mankind, "the Deity being the ruler and guardian of the whole revolving sphere [words applicable only to the first age], there was nothing of a wild [savage] nature; no war, no sedition, no eating of each other;" men had "fruit in abundance, lived for the most part naked in the open air, the temperament of the seasons being not painful" (words applicable only to the second age). He then says that when the time for a change (a total revolution) arrived, and the seeds of all the productions (animal and vegetable) had fallen on the Earth (for generation by seeds and not spontaneous birth is the law of the lapsed world), "the governor of the universe, releasing himself from the handle of the rudder, departed to his own observatory, and Fate and implanted Desire [an in-born restlessness] made the world again revolve." "And containing, as a tinder, the seed of its ancient nature [*i. e.* of matter], it rushed with the perverse impulse of a beginning and end [*i. e.* of a finite being], producing in itself a mighty concussion and another destruction of all kinds of animals." This was the Deluge.

"After a sufficient time the world ceases," he says, "from tumult and concussions, and settling down takes its destined order and position, having now a self-guardianship and dominion, and remembering, as far as it can, the instructions of the Demiurgus and Father," *i. e.*, keeping as near to the first-established laws as its altered circumstances permit. Its obedience to these laws, we are told, "at the commencement was careful, but at the end more obtuse; from him who put it together it obtained every good, but from its corporeal nature

"and from its previous habit [*i. e.*, from the chaos which left in it the seeds of disorder], it derived whatever harshness and injustice exist in heaven [the atmosphere], and which have been likewise introduced into animals."

When in conjunction with its ruler, Plato says, the world brings forth evil of a small kind; but, separated from him, this evil domineers with greater force, till it bursts out into "the full flower of wrong, and is in danger of destroying itself and all things within it; but he who arranged it, seeing it in difficulties, and anxious lest, tempest-tossed, it should be thoroughly dissipated by the confusion, and be plunged into the infinite sea of dissimilitude [the opposite to the divine attribute, sameness], again seats himself at the helm, and, repairing those parts which, in the former period, had been broken and corrupted, beautifies and amends it, rendering its frame, as before, free from decay. But the present world being turned into the path of generation [*i. e.*, of sexual reproduction], furnishes novel things; animals in multitudes, but so small that we may consider the races annihilated; bodies, recently born, dying of old age; and all things, in their conception, generation and nourishing, following the changed condition of the universe. And mankind, being weak, and now destitute of the protecting Dæmon, were, like the Earth itself, torn in pieces by savage animals; moreover, the Earth, failing in its spontaneous food, they were in the greatest difficulties to procure it, and hence, the necessity of the fire of Prometheus, the craft of Vulcan, and the art of Pallas, that men should have, like the world, the conduct and care of themselves."

The following extract from "The Banquet," describing the race that succeeded the Cherubs, will show that this philosopher had a pretty accurate knowledge of the Earth-history:

"Formerly, human beings were not divided into two sexes, male and female; there was also a third, partaking of both the others, the name of which remains, though the sex itself has disappeared. The androgynous sex, both in appearance and in name, partook of both male and female; its name alone remains, which labors under a reproach. At the period to which I refer, the form of every human being was round—the back and the sides being circularly formed, and each had four arms and as many legs; two faces fixed upon a round

"neck, exactly like each other; one head between the two faces; four ears, etc.; everything else as from such proportions it is easy to conjecture. Man walked upright, as now, in whatever direction he pleased; but when he wished to go fast, he made use of all his eight limbs, and proceeded in a rapid motion, by rolling circularly round, like *tumblers*, who, with their legs in the air, tumble round and round.* They were round, and their mode of proceeding was round, from the similarity that must needs subsist between them and their parent."

From the *Timæus*, it appears that whatever knowledge of antiquity the Greeks possessed, was derived from the Egyptians. One of the priests tells Solon: "You Greeks are always children, and aged Greek there is none; for you hold no opinions derived from remote tradition, nor any system that can boast of a hoary old age; and the cause is, the multitude and variety of destructions by fire, water, etc., that have been and will be. The story, for instance, that is current among you, that Phaethon, attempting to drive his father Apollo's chariot, and getting off the track, burnt up the surface of the Earth, and perished himself, is regarded by you as fabulous; but in point of fact, it refers to a *passing away or change† of the heavenly bodies* revolving round the Earth [alas for Copernicus! With what contempt his doctrine would have been heard by the Egyptian sage], and indicates that at certain long intervals of time the Earth's surface is destroyed by mighty fires." So we get from the best source a clue to the sense of the beautiful fables of classic mythology.

The priest tells Solon that the remarkable events of very remote times were all engraved on stone in the Egyptian temples, and not committed merely to writing after the Greek fashion; and that these records, from climatic causes, were not as liable there to be destroyed by terrestrial convulsions as they were in Greece, where, at certain periods, "currents from heaven leave the survivors among you destitute of literary attainments, and you become young again, knowing nothing of the events of ancient times." He mocks the antiquity of the tradition of one deluge (the last), saying that "there had been many before;" and astonishes Solon by telling him of

* As the circles were then broken, their motion was not wholly circular, but rectilinear also

† Parallaxis.

the noble deeds of his ancestors long previous to that time, and how they had defeated a powerful league of kings, formed in the "Atlantic Island", to enslave Europe and Asia; and that subsequently this warlike race, and the Atlantic Island itself (America probably), were swept away and disappeared "in a single day," by a mighty earthquake and deluge.

In the *Timæus* are expounded many important physical laws that govern the mutual action of the elements composing the universe—a careful consideration of which will show that the formation of the new Earth, and the arrangements of its parts, as I described, out of the chaos, as well as the chaos itself, are necessitous, and in harmony with the attractions and repulsions of the various sorts of matter; but they are too abstruse to be given in a treatise like this. If the reader wish a deeper insight into the laws of Nature, let him read the works of Proclus, Plato's great expositor, who possessed "the power of unfolding the wisdom of the ancients, and judging the nature of things, in the highest perfection possible to humanity."

CHAPTER TENTH.

THE ANCIENT "MYSTERIES."

Mysteries and their celebration figure prominently in all ancient history. They have attracted for many centuries the attention of historians and scholars, yet the curiosity of mankind regarding them remains, as far as I know, still to be satisfied. Their origin and meaning have not been brought to light, though very few words will, I think, now suffice to end all doubts on the subject.

Mystical rites preceded Mythology. The last was, to a certain extent, the popular explanation of the first; and a sufficiently good one, too, for all who could recognize beneath its allegoric disguises the forms of *familiar* truths; though to the Lucians, ancient or modern, of subsequent times, strangers alike to the design and need of its conception, it would seem at best but fanciful nonsense. The wise men of old transmitted, it seems, by means of secret representations, a knowledge of truths or events, that would otherwise have perished, and that they deemed it essential to preserve. If Mythology be truth in *story*, must we not believe that "Mysteries" were the same in *show*? And indeed both methods of expression seem branches of one tree; for in Greece, where philosophical allegorizing appears to have reached its perfection, we find, as no where else, a splendor and solemnity of mystical display.

Wherever these rites were established, not only in Egypt (their birth-place, perhaps), but east and west in many countries, they were paid a respect, explainable only by supposing that there was ascribed to them some profound and important signification. And the truth of this supposition is amply borne out by history. But, though it were otherwise, it is unreasonable to suppose that any growth as stupendous as the Mysteries of Eleusis, enlisting the best sentiments and affections of man, could have been based upon a sham or unreality. I have indeed been told that the high veneration in which these institutions were held is easily accounted for by their association with the religious feeling in man, and is no proof of their worth; and that many of them, it must be admitted, were unworthy

of any respect, being even dreadful and cruel to a degree. But, while all this is true, it can only be so of the perversions of the original Mysteries by barbarous or ignorant nations, and can in no wise be made to apply to the acts of a people as wise as the Egyptians, or as polished as the Athenians. May we not trace, in the religious institutions and doctrines of our day, all shades of declension from some noble cultus of the past, down even to its burlesque? And if the evil deeds of "Pagan" worship prove that its source could not have been from purity and light, what are we to say of that worship out of which "Inquisitions," "Dragonnades," Smithfield fires, etc., arose? No. I could more easily believe it possible to revive to-day human sacrifices in America or England than accept such an explanation.

Of these Eleusinian Mysteries, Bishop Thirlwall (the historian), an eminent scholar, says: "*They were the remains of a worship that preceded the rise of the Hellenic Mythology and its attendant rites, grounded on a view of Nature less fanciful, more earnest, and better fitted to awaken both philosophical thought and religious feeling.*"

But we are left in no doubt as to the object of these Mysteries, for the Orphic Argonautica (poems about Jason's expedition in search of the *Golden Fleece*; see chapter on Heraldry) declare: "After the oath had been tendered to the mystæ, *we commemorated the sad necessity by which the Earth was reduced to its chaotic state. We then celebrated Cronus, through whom the world, after a term of darkness, enjoyed again a pure serene sky; through whom, also, was produced Eros, that two-fold, conspicuous and beautiful being.*" He was called Phanes also, because he was the first appearance consequent upon this great event. "Was brought forth," says the original, "*beneath the boundless furrows,*" for the Earth was plowed by fire. And, as after the season of the chaos, another era began, when the Earth was supposed to be renewed and Time to return to a second infancy, they therefore formed the image of a *child with a rainbow*, and called him Eros, Divine Love. He is said to be the most ancient and wonderful of the gods, which epithets little comport with the silly misrepresentations of the Greek and Roman poets respecting him. The cosmogony that connects him with the "*Ovum Mundanum*" is no less clear than the foregoing.

Cronos (Time) was the origin of all things. He begot Chaos and Ether. From the marriage of these—the atmosphere mingled with the chaotic mass—came a brilliant white egg, which contained the vitality of the world. This egg was fructified by the moving ether (as described in the second chapter), and from it came *Eros*, with glittering golden wings. He, now, as the creative spirit, called forth the gods by his smiles, the wretched race of mortals springing subsequently from his tears. Here is, in beautiful epitome, the whole history of the world, to commemorate the incidents of which these rites, we are told, were instituted.

The Eleusinian Mysteries, in honor of Ceres or Demeter, were derived from the Egyptian Mysteries, in honor of Isis. Demeter and Isis referred to the same personage, that is to the "Mother Earth," as, indeed, the name Demeter (Doric for *Ge-meter*) implies. Let us first see what was the mythology connected with the names. Both are represented as in deepest sorrow; the one for the murder of a brother, Osiris, whose body Typhon tore in pieces; the other for the abduction to Hades (the subterranean world), by Pluto, of a beautiful daughter, Persephone. In long and painful wanderings (allegorized, also, by the myths respecting Io and Ulysses) do both seek the lost relative, and to both is the lost one finally restored. Though the etymology of the name Isis is doubtful, what she represents is certain. Apuleius, a Neoplatonist, calls her the Eleusinian Ceres, the Celestial Venus, and makes her explain those titles by saying, "I am Nature, the parent of things, the first of gods and goddesses, whom the whole world venerates in many forms, under many names, but the Egyptians under my true name, Queen Isis." On the monuments she is generally represented with a child in her lap. The ancient Muscovites, as well as the Scandinavians, represented her with two children; the former, with the elder standing by her; the latter, with one in each arm—types corresponding to the twin children of Leda. She was worshiped by many other nations also. The Osiris, with whom she is in this myth associated, though most frequently a personification of the Sun, here stands (as in Revelations and elsewhere) for the effect, that is, the first unbroken earth. Their child Horus, the Sun, the conqueror of *Typhon*, the Egyptian Apollo, had also festivals to commemorate his birth.*

*The Osiris of this story is the Scandinavian Balder.

In the hymn to Ceres, ascribed to Homer, we get the legend of the occurrence that gave rise to the Mysteries; and, as Mr. Grote well remarks, "though we may now read it as pleasing poetry, to the Eleusinians, for whom it was composed, it was genuine and sacred history." It relates how Persephone was taken away, and the mother's deep grief thereupon. The latter searches in vain the Earth for nine days, with torches lit at the flames of Mount Ætna. Incensed with Jupiter for permitting the abduction, she abandons the society of the gods, and comes down to men. Her person is so neglected and changed that no one can recognize the once radiant goddess. In her anger she afflicts the Earth with sterility, and remains obdurate to the entreaties of the gods to forego her wrath and to return to Olympus. Jove is at last forced to send Mercury to Hell to bring back Persephone, which being effected, fertility is restored to the Earth. The story says, that Persephone, having eaten a pomegranate seed before her return to the light, could spend only two thirds of her time with her parents, her husband claiming the remaining third. The reader will find in the hymn interesting details that confirm the truth of my explanation.

All the interpretations I have read are inadequate, some absurd even. What Demeter signifies we have seen. In Persephone, or Proserpina, we have a personification of the fire that pervades the Earth, either as latent heat, in its first and healthy condition, or as heat aggregated like its moisture, in its second and diseased state. Fire diffused creates, fire concentrated destroys; and as this goddess, in one of the Orphic hymns, is said to be "the sole source of *life* and *death* to laboring mortals," it is difficult to imagine what else, if not fire, she could represent. The Greek name implies the element's destroying power;* the second appears to be a Latin corruption of the first. The distress and sterility of the Earth consequent upon the withdrawal of the heat from the surface and its concentration as morbid fire far below in the interior, are told us in Demeter's grief and mode of revenge for the abduction of Persephone. The reader must not understand me to assert, that the Earth's superficial heat becomes concentrated far beneath, for this indeed ascends continually through the atmosphere to join the sun, fire taking a superior place; but only

*It is derived from two Hebrew words, signifying, "to break the parts in pieces."

that fire is formed within the Earth from the generation and union of gaseous and solid materials, the result of disease; and it is represented mythologically as having been snatched from the surface to dwell in the interior or in Hades. In the changed appearance of the mother, allusion is made to the difference between the happy Mount Olympus and the forlorn castaway we see.

The necessity for the alternation of a perfect with an imperfect state (the cause of which Plato told us, viz: that the Earth retained from the chaos the *seeds* of evil and perversity), is given us by Persephone's eating the fruit seed while in hell. This symbolization is very appropriate; for vegetable seeds, like generation by sex, ensuring continuance to the products only of an imperfect state, may be taken as its best type. At the close of evil's reign, the Earth disappears, while her fire survives; during its progress, the Earth abides while her fire disappears. In Achilles, therefore, we have the mourning of the fire for its Earth; but in Demeter, the mourning of the Earth for her fire. In these Mysteries the goddess was known only by the name "*Achtheia*;" that is, the "Sorrowing Lady;" and the same expressive symbolism has been continued to our day in the "*Mater Dolorosa*" of the Roman Catholics. We have it again in the lady Isana of the Hindoos, the Frigga of the Scandinavians, the Cybele of the Phrygians, and the grieving woman of Esdras' vision. Everywhere the sorrowing mother, and everywhere, too, her victorious champion-child, who terminates all grief and disorder! The name of Demeter's son was Demetrius, or Dionysus, from which last were named the rites in his honor called "Dionysia."

The Grecian Mysteries were celebrated every fifth year during nine days. Of these, the fifth and sixth were the most important, and I can now but glance at what took place on these two. The fifth was called the "Torch-Day," because, on the following night, the people ran about with torches in their hands, to commemorate, they said, the flight of Demeter looking for her daughter by the light of the volcanic torches. What does this flight mean? We shall see.

In the "Atlantic Monthly" for August, 1860, is an article on these Mysteries, in which the writer states accurately some of the underlying laws, though he falls short in their application. "*All suffering,*" he says, *necessitates movement, and when the suf-*

"fering is intense, the movement passes over into flight." True; but, though this law is illustrated, as he says, in the endless migrations of man and his flights from some phase or the other of suffering, it could not have been this fact that was allegorized by the flight of the suffering goddess, for the simple reason that it was with the history of *the Earth itself, and not with that of her creatures*, these Mysteries had to deal. Neither is this the law's *deepest* interpretation (a religious rite claiming nothing less), and we must look beneath and beyond it for the true sense of this part of the Eleusinian formula. If it be asked why we must look beyond, I reply, because all the laws governing man's life and movements are but the world-laws in miniature, to which, as respects priority, at least, if not importance, they must forever remain secondary. It was the world-movements, then (the prototypes of the human), that the Eleusinia portrayed; and, calling to mind the flight of the burning Earth, when, after the descent of her celestial fires, in throes of parturition, she speeds as a comet through the sky, the reader will not hesitate how to interpret the torch-flight of Ceres.

But now, tragedy ended, triumph commences. The sixth day (the last as far as initiation was concerned) was the most solemn of all. It was called "Iacchos," from Iacchus, another name of Demeter's son, whose statue, crowned with myrtle, and having a torch in its hand, was carried on this day in procession, with great rejoicing. It had a torch, because he, too, bore one, they said, when he accompanied his mother in her search for Persephone; and, indeed, he is so closely united with her, that his legend should throw light on her mysteries; it will remove all doubt, I think.

The traditions respecting him, and even his name, are of Indian origin. He is the same as Schiva, the third person of the Hindoo Triad, who is symbolized by fire, and is, indeed, its personification. The exploits and attributes of Schiva show clearly that he represents *the Sun*. In one of his labors he assumes *the Lion's* form when attacking a monster (the dragon of St. George), during the great battle of the gods, and Iacchus (or Baccus), under the same form, assails the giant Rhætus. Both gods have the same symbols; the Equilateral Triangle (for the meaning of which see chapter on Heraldry), the Trident that never misses its mark, the Snakes, and the Phallos. The Trident, because the sun pierces as with a fork through

the Earth; the Snakes, implying the constant *renovation* and *eternity* of all things; and the Phallos, the proper emblem (obscene, if you will) of his generative power. I cannot here extend the parallel between these two prominent figures of eastern and western Mythology, so as to prove their identity; let it suffice to say, that the same stories, with little change, belong to both. The earthly mother (*Demeter, and not Semele*) of Dionysus desires to see her celestial lover, Jove, in all his splendor. The god complies, and she perishes, in consequence, under his intense fires—the child of whom she was pregnant (Iacchus) being saved and preserved. He gets, therefore, the name of the “Child of Fire.” In the story respecting him by the Orphic poets, the sense comes out still more clearly.

They relate that his father Jupiter set him upon the throne of heaven as king, but that the Titans attacked him, and, after a long contest, overcame him, and tore his body in seven pieces. (So of Osiris.) Pallas (the divine wisdom) succeeded, however, in saving his palpitating heart, which Jove swallowed in a drink. The heart being considered the seat of life, Dionysus was again, they said, contained in Jove, and again begotten by him. This Dionysus, torn in pieces and born again, is, they assert, destined to succeed Jove in the government of the world, *and to restore the Golden Age*. The Orphic poets looked to him for the *liberation of souls* (so Job, xxvi, 5), a cessation of strife, a holy peace, and a state of the highest happiness at his reappearance. He is the Demiurg, or “I. A. O.” (the sacred “A. U. M.” of the Hindoos), who is over the seven heavens, and he is the coming king, the Messiah, or Mithras. Here we have unmistakably set forth the alternation of the age of perfection with that of imperfection; Dionysus, who represents the former, standing in this story for Saturn.

To return to the Mysteries. On the night of the sixth day the initiation of candidates took place. They were admitted into a fine and spacious edifice, called the Mystical Temple, and were told that they must present themselves with minds, as well as bodies, undefiled. The last, at least (typical of the corporeal purity of the Golden Age), the asceticism, ablutions, etc., of the preceding year would secure; and, as to the other, whoever was known to have committed any heinous crime, was debarred from initiation. What took place within the temple

is in the main known, fragments of information having been left us by various writers. That full details have not come down to us, may be owing to the fact that death was the punishment for revealing what transpired. The mysteries of the goddess were, it appears, read by a hierophant from a stone book to the candidates. Then was produced a scene, in which all that is most violent and alarming in Nature was imitated. The place seemed to glow with fire, and to rock as with earthquake. Sounds like thunder echoed through the caverns, and flashings as of lightning lit up momentarily the darkness. Unearthly noises, howlings and apparitions impressed the spectators with the idea of the wildest disorder. The scene then suddenly changed to one of a character the most cheering and brilliant. This was called the "*Autopsia*," a display of heavenly things. The penetralia were opened, the curtains withdrawn, and the hidden things shown. The splendor of the illumination, the glory of the temple, the beauty of the images (among which, I make little doubt, were figures of the angel-men), and the singing and dancing that accompanied this exhibition (by which the ancient poets symbolized the joys of Saturn's reign) now tranquilized and delighted the minds of the initiated.

There occurs in one of D'Israeli's works a remarkable passage, illustrating that the laws of Nature are sentient, as it were, and organized in her creatures, and may therefore find expression, as in prophecy, through a human tongue. Mr. D. depicts the evolution of the poetic temperament from innate seeds, in spite of uncongenial external conditions, and makes the subject, "Contrarini Fleming," describe one of his day-dreams as follows: "I sought for means to lay the wild ghosts I had conjured. I gazed upon a crimson cloud. There was a violent struggle I did not comprehend. Everything was chaos; but soon a mystic music, as it were, came rising out of the incongruous mass; a mighty secret was revealed to me; all was harmony and order and repose and beauty. The whirling scene no longer changed; there was universal stillness, and the wild beings ceased their fierce action."

And we could find many similar examples. In the writings of Hawthorne they abound. This just and fine thinker exposes, by his metaphors and allegories, the real kinship between physical and spiritual laws, between corporeal states and mental or moral ones, the latter resulting from the subtler and



therefore insensible movements of matter. Organisms, animal or vegetable, and material conditions do not present themselves to him as merely apt emblems of human dispositions and affections, but as the fatal causes or antecedents of these; and so unerring are his instincts, that whenever, as rarely, the weight of a popular error bends him to its side, he quickly and gracefully rights himself by readjusting to each other the correlated facts. How natural and inevitable a history this would have seemed to him, the reader may judge by referring to his criticism, in the "Marble Faun," on Guido's picture of "St. Michael and the Dragon." For this man, who combined the insight of the philosopher and the imagination of the poet with the rarest artistic power, it would be difficult, look where we may, to find a peer.

In the above passage from D'Israeli we have shadowed forth in words what the Eleusinia enacted in sacred festival, viz: the death of Discord, the birth of Harmony, about which opposites, as centres, human thought ever revolves. And can there be any doubt that the terrors of the nocturnal exhibition in these Mysteries had reference to the physical convulsions that must close our period, the Iron Age? or that in the brilliant autopsia immediately following was shown, as in an orrery, the splendors of the Golden Age? For if this world-history be true, my readers will have, I suppose, no difficulty in believing *that it was known*, as records and symbolism indicate; and, if known, can we suppose that anything else would have had precedence as a subject for mystical display, and sacred ceremonial, by reason of its superior interest and solemnity? If there be aught deeper and more august, I know it not.

In the fable of Ceres' nursing the king's son during her sojourn on Earth (a similar story is told of Isis), and her attempt to render him immortal, we have intimated the conditions that sustained the angel-men. Under her care the child "grew up like a god, neither eating food nor sucking; but Ceres anointed him with ambrosia, breathing sweetly upon him, and keeping him in her bosom; at night she hid him in the might of fire;" and the story says that, but for the ill-timed curiosity* of his mother, Ceres would have rendered him free from old age.

If the Grecian Mysteries had an origin and design the same

*Allegorized in Genesis by the eating of the apple, and in Hesiod by the intermeddling with and pilfering of the celestial fire.

as the Celtic, Persian and Hindoo Mysteries, we should be forced to the conclusion that the former exhibited the successive changes of the Earth, from the bursting out of its subterranean fire to its reinstatement in splendor. To make this apparent, a few words as to the Druidical Mysteries. In these, the candidates represented for the time being the Earth itself; hence the severity, length and variety of their ordeal. They were enclosed, without food, in a cromlech (a kind of tomb) for a day previous to admission, and said to be dead. This was to represent that the Earth had to pass through *death* to reach perfection. Hence, in Masonry, the coffin is the emblem of the Master's degree; for the highest secrets cannot be revealed till after the burial in the pastos, or coffin. Hence, the Greek words signifying "to die," and "to be initiated," have the same root, namely, "to perfect."

When the initiation commenced, the candidate, who was considered blind, was ordered to kindle a fire under the cauldron—typical of the first kindling of the Earth (the cauldron) from below. They then went in circles about the building; at first very slowly and in profound silence, but soon with a swift and wild motion, the caverns echoing with the din of instruments and voices and the barking of dogs, to represent the consequences of the fire's progress. The dances of the Corybantes of the Sali, or the Roman priests of Mars, and of many others, were, I doubt not, of similar purport. We read everywhere of these choral circular dances. Their meaning is made manifest from the celebration of the Mysteries in India, where the candidates went *three* times round the temple, repeating the words: "I copy the example of the sun, and follow his benevolent course"—alluding to the weaving of the sun-fire into the three light-circles or rings that encompass the new Earth.

Taliesin says: "Loud was the clattering of shields round the ancient cauldron in the frantic mirth." This poet gives us an account of the various subsequent transformations the candidates had to pass through, such being for the most part effected by putting on the skins of animals, and masks shaped like their heads. The Druids, in these ceremonies, are said to have played the part of the heavenly bodies, though from the descriptions of Taliesin the initiated seem to have done so too. Taliesin says: "I have been a *blue salmon*; a *dog*; a *roe-buck*; a *cock*, variegated with white; a *stallion upon a mare*; a *yellow*

"buck in the act of feeding; a grain that the reaper placed in a smoky recess to be compelled to yield corn; I was received by a hen with red fangs and a divided crest; I remained nine months in her womb; I have been Aedd, returning to my former state; I have died, I have revived; I was instructed by the cherisher with red fangs. Of what she gave me, scarcely can I utter the great praise that is due." These are plainly the adventures, not of the Earth, but of the male principle, *the Sun*, which the inflamed and separated Earth (a red-fanged hen, or monstrous hen-mare) receives. A *salmon*, because the sun cuts through the sea; a *dog*, because he hunts, the Earth being the roe; *Aedd*, the circle of Hyperion. Let the reader mark the prevalence of the hunting symbolism.

The next phase of the ceremonies was a pitchy darkness—consequent upon the disappearance of the Sun into the sea—soon followed by a blaze of light, to represent his reappearance. Then came dismal howlings, lamentations, blowing of horns, etc. The candidates were then transformed into *hares*, or, as in the tale of Pywll, into stags; and wherever they turned, white dogs, with red shining ears, bayed at their heels. They were seized and borne away to a sea (so-called), and plunged into it; then they were changed into *fishes*. The noises and pursuit were still kept up. After emerging from the waves they were considered purified; and, in the words of the "Tale of Pywll," "returned from the palace of the deep into their own dominions, and providing a solemn sacrifice, beheld the sign of the *Rainbow* [Hyperion*], glittering in its various colors, under the character of a lady [the Earth], mounted upon a horse of a pale bright color, great, and very high." This alludes to the beginning of the formation from the chaos of the new Earth, which, till complete, must run, as though "mounted on a horse." (See chapter on Heraldry.)

The next change for the novice was into a *bird*, for the Earth must wing its way through the air. And this change was the last, except for those who aspired to the highest degree. Such had to undergo other and far more arduous ceremonies of purification, though under a similar symbolism. The closing act of initiation for these was, Mr. Oliver says, to send the candidate adrift on the open sea. As the ceremonies took place at night, this was highly dangerous, and sometimes fatal. But he was

*The etymology is "*Huper ion*" (going over); for the circles span or arch the Earth.

pronounced forever unworthy if he refused. The formula of rejection, as quoted by Mr. Oliver from Davie's Druids, is well worth our attention: "*Thy coming without external purity, is a pledge that I will not receive thee. Take out the gloomy one. From my territory have I alienated the useful steed; my revenge upon the shoal of earth-worms is, their hopeless longing for the pleasant allotment. Out of the receptacle, which is thy aversion, did I obtain the Rainbow.*" The candidate, as a type, must be *clean*, for so shall be the Saturnian Earth. "The horse and the chariot," says Jeremiah, "shall be thrown into a deep sleep." Out of the sea, chiefly, comes the Saturnian circle, called here the Rainbow, as it is in Revelations: "I saw a Rainbow about the throne." And as a memento of this Rainbow, the initiated were presented with the "Ring of Balder" as an amulet, from which all riches and honors were to flow.

But how bald and inefficient as a vehicle of knowledge, of truths that man yearns to know, are modern rites and doctrines compared with the noble institutions of the past! Now and then, perhaps, on some festival day, the shades of the old rites of initiation flit before us in some joyous procession of light and chant, or some sombre tenebræ of sorrow and death, but there is nothing now, if not the Masonic rituals, that gives us pure and consecutive pictures of truth and nature. For eighteen hundred years did the Eleusinia bless and instruct mankind, and that they should have ceased to do so, every lover of truth must regret.

The reader will now have no difficulty in interpreting the Persian, Hindoo or Scandinavian Mythologies. The last is particularly worthy of attention—grand and stern, the natural product of a harsh northern clime. It may lack, indeed, the beauty of the Greek conceptions, but it is far more imposing, and its issues more closely fitted to truth. It gives us no one-sided combat, with an easily-forseen result, but stands, like the Northmen, for fair play. In the final battle of its Asir and Giants (terminating, as of Prometheus, the sufferings of Loke), *all are slain*. With what solemnity, then, looms before us the figure of Surtur, the Black, the sole survivor of a contest passing all human ideas, darting fire and flame over the world till it is consumed! And how just, as well as poetic, the name given the succeeding state—"Ragnarceck," the "Twilight of the Gods!" When the Edda tells us that, after this visible

creation shall have thus passed away, the Alfadur, or uncreated God, shall cause a new Earth and Heavens *to rise out of the sea*, where evil and misery shall have no place, where the fruits shall spring spontaneously, and all live in unalloyed bliss, can we doubt that this history was also spread over Northern Europe?

These myths bring me back to the joys and griefs of my childhood. What more affecting than the death of Balder! What more inspiring than the exploits of Thor, the chivalric Hercules of the North! But little could I dream, as I mourned the fate of poor "Cock Robin," or shouted at the marvelous deeds of "Jack, the Giant Killer," that the tales themselves were enchanted, were one day to shine in celestial dress, and that I was beguiled from the Runic books of the Magi.

CHAPTER ELEVENTH.

HERALDRY AND SYMBOLISM.

"Auspicium Melioris ævi."

"The sense of the pictures is sacred, and you may still read them transferred to the walls of the world."—*Emerson*.

It is many years since the subject of this chapter challenged my curiosity. Many a one did I ask for an explanation of the odd figures on armorial hearings, though to little purpose; and I remember, with what dissatisfaction, I learned that any one could tell me as much about them as the magnates who used them. Time passed—Heraldry had been cast aside and forgotten, but a restless inquisition extended to other subjects brought light and revolution. Before I heard of Bishop Burnett's work, my eyes had shown me the source of all philosophy, namely, that the Earth was a ruin, and from this were easily deduced other important facts respecting its history. The fables about the Garden of Eden, the Fall of Man, the Birth of a Messiah, his victory over Death and the Serpent, the Millennium, the Trinity, etc., that I had, also in vain, pried into when a boy, assumed new faces, and became my instructors. I had learned to read the charges on the funereal escutcheon Nature everywhere displayed, but it did not occur to me to look again at the mystic puzzlers of my youth. They had, however, though I knew it not, already found their *Œdipus*. In the year 1852 I became acquainted with Dr. Robert Howard of London, and was delighted to find that he had unlocked their secrets. I deeply lament that my acquaintance with this noble and gifted man, was cut short by his untimely departure. His least words are graven on my memory now that he is silent forever. In a small work, of rare merit, published in the preceding year, he explained the meaning of the various crowns, and of a few symbols, intending, as he told me, to treat the subject fully when time permitted. That death should have prevented him is an irreparable loss, not, indeed, to that unworthy generation from which he passed, but to that which, if it be not already, is about to come. As this work is, I presume, unknown to Americans, I shall quote from it what is most important, and

then explain some of the chief shields and emblems that have been preserved to our time. On a future occasion I may recur to this subject, but at present can only skim its surface.

"Arms," say Rabinnical records, "*owe their origin to reason, the light of Nature, and common sense.*" A strange and almost incredible statement, but one whose truth will now appear indisputable.

Egypt was the fosterer, at least, if not the parent of picture-language. Speaking of the Egyptian priests, Plutarch says: "Nothing absurd and against reason, nothing fabulous and superstitious was inserted as a sacred sign in their holy ceremonies, but they were all marks, grounded upon causes and reasons, either profitable for this life or having *some historical or natural elegance.*" He says that when the kings were chosen from the knighthood they were admitted into the college of priests, and the secrets of their philosophy were disclosed to them, *under veiled fables however*; to signify, which he says, they set up sphynxes before the porches and gates of their temples. But wherever it arose, the great antiquity of the representations is as unquestionable as is their sense; and we have as little need to grope through the ages of romance and chivalry, into the mists of Egyptian mythology, for one as for the other. The original purpose of their framing they themselves clearly enough declare, though they were afterwards made to serve other designs—"arms" and "shields" suggesting the battlefield. They were used, it appears, by the Jews as patronymic distinctions, by the Crusaders and Knights of the Middle Ages as military ensigns for personal recognition, while to-day they are the badges of civic rank and honor. The language, originally constructed to preserve for us the most important truths, has indeed been so corrupted and overrun by additions, originating only in some human achievements, or in the mere caprice of pride, that some care and research are necessary, if we would discriminate the ancient from the modern—that is, the valuable from the worthless; but I can at present waive all minute analysis, as I intend to confine myself to symbolry that is unequivocal or *self-interpreting*. The best test of the *antiquity* of a coat of arms is, in general, its simplicity; for any other quality I care not. In this science, "*rien n'est beau qui n'est pas vrais.*"



Fig. 1.

In Figure 1 we have the crown called Eastern or Turkish; its seven flame points have sometimes stars upon the tops, when it is called "celestial." Dr. Howard calls this the Crown, or bearing of Mars, corresponding to the description of the fire-crowned Earth, given in the Apocalypse, xii-1. There appeared a woman with a crown of twelve stars upon her head. His words are: "Mars is a personification of the condition of elemental war; so this crown is the symbol of the burning of the world. In ancient history, Apollo, Mars, Neptune and Pluto are represented as wearing it, they being the great powers concerned in the burning of the Earth. With Pluto, a personification of all beneath the Earth's surface, the fire begins. Mars is the fire itself, which will not burn with destructive rapidity without Neptune, the water. In some ancient pictures Pluto is represented with a crown of flames on his head, a two-pronged fork in his right hand (with which to open the Earth), and a fasciculus of flame in his left (to set it on fire). The Earth, then existing in the comet state, is crowned with fire, and this crown is the symbol of that state of the Earth; it represents the crown which the Earth wears during its existence as a comet; this, then, is the symbol of the burning of the world, and is the most ancient, or first, crown in this order of the history."



Fig. 2.

"The second [Fig. 2] is the bearing, or Crown of Saturn, the restored region of the Earth. It represents the figure of the immortal Earth, and is the Crown of the highest order. The Crown of Mars is surrounded by flame-points, and nothing in the midst; but in the Saturnian Crown you still see the flame-points, within which the body of the new Earth has now risen up, and having its proper shape. The flower on the top indicates that it is the seat of the first vegetation and population; and there is no work of art on its upper part, for it is nature in its perfection, with which art has nothing at all to do. It is the original of all the dome-shaped crowns, but its form has been somewhat altered in modern times. The crowns of the Order of the Bath and of Hungary still preserve this, the original form."



Fig. 3.

But the Saturnian Crown proper (mentioned also by Dr. H.), composed of a ring of beams, is seen in the grand cross of the Order of the Bath, of the Garter, of St. Patrick etc., representing the Trinity, as well as in those badges of the Hanoverian-Guelphic Order encircling a horse in full speed (fig. 3), with the motto, "*Nec aspera terrent*"—"No dangers daunt." The crossed swords,

or, as in some instances, the rampant lions, that quarter this device, show the war or elemental strife of the comet condition hereby represented. All the coronal circles seen over the heads of divine personages, as also all wreaths and chaplets, allude to this crown of Saturn, and many of the Indian deities are encompassed with its three circles proper.



Fig. 4.

Fig. 4 is the Mitral Crown, and comes properly after the two preceding ones; it shows the rupture of the primæval Earth. Dr. H. thus describes it: "This is the Crown of Jupiter, the name that the Earth takes in its changed condition. When Jupiter reigns the Earth is divided, to represent "which this Crown has a cleft at its upper part; but there are "other Mitral Crowns which show the first opening of the "Earth more plainly than this does." This first rending of the Earth is well described in Pindar's ode on the Birth of Minerva:

"By Vulcan's art the Father's teeming head
Was opened wide, and forth impetuous sprung,
And shouted fierce and loud, the warrior maid;
Old mother Earth and *Heaven*, affrighted, rung.
Then Hyperion's son, pure fount of day,
Did to his children the strange tale reveal;
He warned them straight the sacrifice to slay,
And worship the young power with earliest zeal.
So would they sooth the mighty Father's mind,
Pleased with the honors to his daughter paid;
And so propitious ever would they find
Minerva, warlike, formidable maid."

The first verse declares that the division of the Earth was caused by the use of fire, Vulcan being a personification of all

those works for which fire is employed by man. So Isaiah (1-11) says: "Behold, all ye that kindle a fire; this shall ye have of mine hand: ye shall lie down in sorrow." In the second verse we are told that day and night sprung from the consequent creation of the sun (Hyperion's son). The last two lines signify the necessity of man's now providing food for himself by the slaying of animals, etc., "*the daily sacrifice*" that Nature made of her substance for him, "*being taken away;*" in this way only can he propitiate (as the third verse says) the rulers of the second or Fallen Age, the chief of whom is Minerva, the goddess of Art and War.



Fig. 5.

Fig. 5 is a picture of the Earth in its transition state from the first to the second age, and is, indeed, one of the most remarkable of the ancient representations. It forms the crest of the Earl of Hopetown. The charges of the shield are in conformity. The blazon of the last is, "On a gold chevron, between three bezants, a green laurel leaf slipped." The crest speaks for itself. The Saturnian circles are shown ruptured (as evidenced by the nebulous ends, and are rolling back to form the sun; hence, Apollo stands over the centre of the broken arcs. The leaf, with which the Ordinary is charged, represents the tearing, also, or destruction of the first vegetation, "*slipped*" meaning avulsed or parted from the stem. A bezant is a Turkish gold coin, but the gold roundlets on this shield have no reference to money, the name, bezant, being a modern appellation. They are simply plates, the tincture of which is yellow, technically "*or,*" and it is this tincture which determines the character of the "*plates,*" by which they may represent water, tears, blood, etc., though the last two are usually represented by an irregular oval, pointed like a "*drop.*" Those of Fig 5 refer to some sap or fluid product of the vegetable—its blood, in fact, which would be shed on injury. These drops would be golden, and of the nature of gold, the vegetation belonging to the gold-producing age. The supporters* are in unison also. Their

* Mr. Anstie asserts that supporters are of modern date, originating in the fancies of seal engravers, who wished to fill the blanks on the sides of the shields. I do not doubt the truth of this, but it will be, in many instances, hardly sufficient to prove that supporters were the products of mere caprice, and not of judgment or knowledge. Every one will

loose garments and disheveled hair indicate the distress such an event must have caused. The anchor implies Hope. How suggestive the motto, "*At spes infracta*"—(But our hope is not broken). Strange that a picture like this should be in existence and yet the history of the Earth be so totally hidden! It must be of great antiquity; Atlas-like, it alone can support the whole fabric of this history. From it we can easily imagine the truth of Plato's statement, when, in the second book of the Laws, speaking of the education of the young in Egypt, he says the custom was "to show them the best models in painting, of which there were some more than *ten thousand* years old."

Of the numerous changes the Earth undergoes after evil has been established, and after it gets under the dominion of the "strange children" of art, war, commerce, misery and death, till it reaches again its Saturnian state, this system gives us many beautiful and striking devices. Of these, I can give at present but a few examples.



Fig. 6.

Fig. 6. This shield and crest are borne by Boileau, and are, like many others, a rebus to the name (*bois, l'eau*—wood, water). They represent the house and water age. The Pelican (an Earth symbol) opens her veins to give her children drink; the crescent is the symbol proper of death. The benignity of Nature, however distressed, to her creatures, is alluded to in the motto, "*De tout mon cœur.*"

Fig. 7 represents a Comet-Earth. The cross indicates, of course, division; the ermine field, white and black intermixed, shows the blending of light and darkness in this condition; the supporters (black horses) are rightly charged with a gold horse-shoe; for the Earth now speeds to the Golden Age, the fertility and liberality of which the motto, "*Habere et dispertire*" (To have and to give) implies. The Mural Crown always denotes war and sterility.

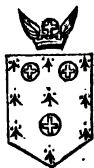


Fig. 7.

concede the appropriateness of the motto's written in a tongue modern indeed compared with the age of the designs to which they have been adapted, and why not suppose that the engravers, too, had sometimes a clue to guide them, especially when their designs are appropriate?

The crest of Duntze (a flying mullet) is another of the many devices Heraldry employs to show the rapid movement of a Comet-Earth. The crest of Johnstone is a *flying spur*. A mullet, in Heraldry, is like a five-pointed rowel of a spur. It is an Earth-symbol. "*Pierced*," it indicates the Earth shot through by fire-arrows.

In a Masonic grade, called "Prince of the Royal Secret," the same is beautifully set forth by a *winged heart*, surmounted by flames, and over all a laurel wreath. This is the heart of Dionysus. A red heart, surmounted by flames, in which stands a black cross, encircled by a halo of rays, forms part of the badge of the ancient Portuguese order of Evora. Hence, the flaming heart which Roman Catholic pictures display, called the heart of Jesus.



In Fig. 8 we have the descent of the stars. The bordure of the shield, like its crest, is properly nebulous. Motto, "*In caligine lucet*" (There is light in the darkness). A similar shield, borne by the name Broughton, shows the moon descended with the stars, the supporters being charged each with a star. Of this the motto is, "*Spes vitæ melioris*" (The hope of a better life).

There are several very remarkable shields representing the descent of the sun; one of them is seen in Fig. 9. The field (barry-nebulous) shows the chaotic mixing of all things. What fine symbolism—the armed foot in the sun!—corresponding to the Apocalyptic vision (xix-17): "And I saw an angel standing *in the sun*!" The motto, "*Lux tua, via mea*" (Thy light is my path), recalls the Earth's prayer, which I quoted from Euripides:

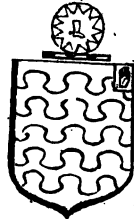


Fig. 9.

"Oh, might I travel through yon lucid road,
Where rolls the chariot of the mighty God!"

The shield of Jones represents also this event. It is charged with a "vulned" Lion (the sun-symbol); the sun (which is the crest) has its rays *inflamed*. The motto, "*Esto Sol testis*" (Be thou, O Sun, the witness), points to the *witness of Revelation*.



Fig. 10.

The shield of this eloquent device (Fig. 10) shows us the bursting out of the subterranean fire, and its crest, the consequent descent of the sun, which the Lion, its type, holds in his paws. In the supporters again, the symbols of the chase, a talbot dog and horse. Hope ever in the motto: "*Clarior e tenebris*" (From darkness more light). The arms of Lothian and others also picture the coming down of the sun, with the significant motto, "*Sero sed serio*" (Late, but in earnest).

In the shield and crest of Bourne (Fig. 11) is indicated the removal of the things peculiar to our age, whether in Nature or in Art; of mountain, sea, sun and star, and of the constructions ("towers") of Art. The base of the shield ("barry-wavy, argent and azure") represents water; the centre, mountains and houses; and on the cloudy top (a "chief nebular") we have the sun and stars. The crest (a Pegasus, or winged horse) shows us the result of their destruction — namely, a comet, or flying Earth. The body of the Pegasus is charged with two fountains, and in his mouth is a trefoil,* green and torn ("slipped, vert"), the type of the state of our vegetation: for he is destined, like the symbolical scape-goat of the Hebrews, to bear away to the wilderness these conditions. "*Hæc transeunt omnia,*" says the motto (All these things pass away).

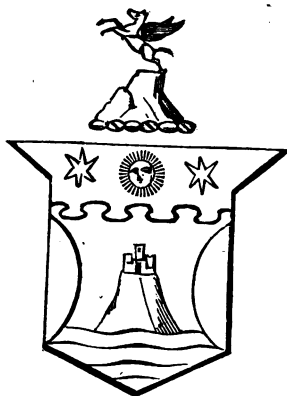


Fig. 11.



Fig. 21.

So much for *direct* representation; but we have symbolic, too, in St. George and the Dragon, familiar to every one.

This has taken the place of a more ancient symbol (Fig. 12), the "Golden Angel," or "Apollo and the Dragon." The god is represented coming down upon the

*The Engraving does not show this charge and trefoil.

old inflamed Earth (the Dragon), to restore it to perfection and heal all diseases. Flowers spring from the sea beneath his feet. This is the universal succorer; "*Opiferque per orbem dicor.*" Many orders of knighthood have been, under different titles, instituted in his honor. The English order is that of St. George and St. Michael. Its badge displays, on the central shield of a Maltese cross, St. George and the Dragon, and on the reverse, St. Michael encountering Satan; motto, "*Spes vitæ melioris*" (*The hope of a better life*).

The well-known Phoenix is one of the Earth-symbols, by which is described the burning and resurrection of the world. Its story is, that when the bird becomes old, it burns itself, or, as some say, is set on fire by the sun, and rises young again from its ashes. It is seen in three conditions: first, wrapped wholly in flames (as in the crest of Barnewall and Johnstone); second, half risen from them; and third, standing triumphantly upon a mural crown, with wings displayed. The mottos of the crests are, "*Pereo ut vivam*" (*I die to live*), and "*Clarior e tenebris*," as before. With what graphic brevity does this figure give three great stages in the Earth-history! It is of Arabian or Persian origin, the word itself originally meaning a palm tree, an emblem, like the lotus, held by the Easterns in high veneration, and of which a story similar to that about the bird is told. The following is a description from the Persian of Hafitz (I know not by whom translated), as beautiful as it is appropriate:

My Phoenix long ago secured
His nest in the sky-vault's cope;
In the body's cage immured,
He is weary of life's hope.

Round and round this pile of ashes
Now flies the bird again;
But in that odorous niche of heaven
Nestles the bird again.

Once flies he upward, he will perch
On Tuba's golden bough;
His home is on that fruited arch
That cools the blest below.

If over this world of ours
His wings the Phoenix spread,
How gracious falls o'er sea and land
The soul-refreshing shade.

Either world inhabits he,
 Sees oft, beneath him planets roll;
 His body is all of air compact,
 Of Allah's love, his soul.

By the "golden bough of Tuba," is meant the tree of life mentioned in Genesis, and in the Apocalypse, where we read that it "shall put forth its leaves for the healing of the nations." How admirably do the last two lines describe the character of the new Earth's body! so light and porous that it is scarcely hyperbole to call it "compact air." A divine heat pervades its centre.

A Jewish tradition says that when all the animals participated in the sin of Eve and ate the forbidden fruit, the Phœnix alone refused, and upbraided the woman with her disobedience; for which he received the gift of immortality. The crest of the arms of Ongley show the Phœnix all in flames, with a fire-ball in his beak. The shield has the sun (fallen) and three red piles, the points directed toward a green mount (the Earth). Motto, "*Mihi cura futuri*" (The future is my regard).



Fig. 13.

The three consecutive Earth-states given us under the symbol of the Phœnix are also given us under that of the Lamb, used, as we have seen, in the Apocalypse, to represent the circles. To designate the comet-state, the Lamb is shown, without its flag of triumph and without its circle, running swiftly through the heavens to its new home in the sky. It is figured again as still running, but wearing an imperfectly-formed circle; and, lastly, it is seen, as in Fig. 13, with both flag and completed circle, to represent the Earth's perfect state. It is borne on the shields of Dyson and of Duntze.

From this symbol we can solve easily the classic fable of Jason's expedition in search of the *Golden Fleece*. This expedition, called the Argonautic, was undertaken to a distant country for the purpose of obtaining a certain Golden Fleece supposed to be in Colchis, and to be guarded by a fiery dragon, and of recovering the soul of Phryxus, who could not rest in a foreign land. Alluded to as a matter of fact by ancient writers, yet withal visionary in the extreme, the story has indeed per-

plexed modern historians. But in it we have another good illustration, as in the war of Troy and the legends connected with Hercules, Theseus, Christ, and a hundred others, how *Mythology becomes Romance*. This legend, as Mr. Thirlwall observes, was *not* a poetical fiction, but was grounded on a peculiar form of religion that prevailed in that part of Greece from which the Argonauts set out, and was in vogue down to the Persian wars. In Alus was a temple in which rites connected with the sacrifice of a ram were performed in honor of the Laphystian Jupiter.

Jason, counseled by Medea, plowed the Earth with the fire-breathing bulls (the volcanos); escaped, like the sea-god of Esdras, the fury of the host that sprung from the Dragon's teeth—that is, of those raging forces that come into play after the sun's descent—by causing their self-destruction; slew, like St. Michael, the Dragon that guarded the Golden Fleece (the diffused sheen emanating from the "Lamb," or circles), and bore this, the precious object of his quest, triumphantly away. A most mythical piece of history, truly, though no longer mysterious! The recovery of the soul of Phryxus is analogous to the fable before cited respecting Dionysus, the swallowing of his heart by Jupiter (the epithet "Laphystian" means *swallowing* or *devouring*), and his consequent re-conception and rebirth. Jason is identical with the Samothracian hero-god of the same name—another incarnation, like Hercules, of the Universal Helper. Medea, the slaying of whose children was commemorated by religious rites at Corinth, is "plainly only another form of Juno,"* or rather one of her epithets—"counseling;"† and we know that Juno and Demeter are the same. (See page 73.) We can now interpret the youth-restoring power of the sorceress, the fatal fire-robe and crown, like the shirt of Deianira, to the object of her jealousy, her flight then through the air in a chariot drawn by "*winged serpents*," and her final marriage with Achilles (the subterranean fire) in the Elysian Plains.

I have seen representations uniting in one picture the three great Earth-symbols, the Phoenix, the Pelican and the Lamb. In the midst of appropriate clouds and storm stood the Pelican, wounding herself to give her offspring drink.

* See Anthon's *Class. Dic.*, page 806.

† From *Medos*.



Fig. 14.

In Fig. 14 we have a repetition of the Crown (Fig. 2) representing the new Earth, and near it the Builder, with axe and square, departing after the completion of his task. This device illustrates the language of the 4th chapter of Zechariah, the 7th of Amos, and that of the Apocalypse, as to the construction of the new Earth. It is borne by the name of Carpenter.

This reveals to us the real sense of Masonry, its building symbols, and of the "*Royal Arch*." And here my readers may be curious to know whether they, who have attained the high degrees of Masonry, understand its ceremonies, and are, through them, made acquainted with the Earth-history. Not being a Mason, I feel more at liberty to give this question an answer, even though it may seem to reflect upon an order for which I entertain a high veneration—since its cabala, ceremonies and ancient emblems will be found to constitute a less adulterated history of the Earth than any system now extant, secular or religious.

And yet I cannot suppose there is a Mason in either hemisphere who could tell the origin and meaning of the "*Royal Arch*," the degree of which forms the nucleus of the system, and should impart the last and highest truths. Why it is associated with, and deduces its origin from, Solomon's Temple, is now obvious enough; but the reader will bear in mind that this Temple was itself but a type, and needs an explanation, no less than Masonry itself; and that unless the *whole* structure presented (as it did not), like St. Peter's or St. Paul's, a dome-like shape, it could hardly have been the parent of the "*Royal Arch*." And, besides, the reader will now know, there are the strongest reasons for asserting that, whatever may be the date of the Order, the doctrines and ceremonies connected with it are of a much higher antiquity than that of Solomon's Temple.

The Crown, or Infula, of Fig. 14 gives us the "*Royal Arch*," or "*circle*," that once spanned the waters (or was "*drawn over the face of the deep*"—Prov., viii), and formed the crust of the perfect Earth.

But, it may be asked, if the Masonic formulæ be true exhibitions of the Earth-history, what right have I to suppose that the

Masons are not thereby instructed, and that their secrets do not constitute the very knowledge I assert they want?

There are, I regret to say, proofs incontrovertible, that their secrets comprise not the esoteric sense of their eloquent rites, but merely necessary pass-words and signs of recognition. Were it otherwise, Mr. Oliver, a Mason of high standing, and one of the most learned and voluminous writers on the subject, could never have been deluded (see his "History of Initiation") by the absurd theory of Bryant's "Analysis of Mythology." One would think that this latter gentleman was born to show what sagacity and folly may co-exist in a human mind. And let us suppose, if we can, Mr. Oliver acquainted, through Masonry, with the Earth-history, and yet following Mr. Bryant in his endeavor to explain all the doctrines of antiquity, all its varied and mysterious cultus, by the meagre history of Noah and his Ark! No; the same darkness shrouds at present the initiated, as well as the profane; but for the former, and for those in whose hearts this history shall take root and blossom, Masonry must soon stand revealed, and shine, like the typical figure of Esdras' vision, in a new-born beauty, at once satisfying the intellect and rejoicing the heart.



Fig. 15.

In Fig. 15 we have the Tiara, or Triple Crown, worn by the Pope. This and the last figure are admirably explained by Dr. Howard. This Tiara is, in point of fact, the infula of Fig. 14, decapitated, and then divided by the clouds and sunbeams into three parts, representing, respectively, the three ages that succeeded the first. This last, which we see depicted in Fig. 14 by the little crown on the summit of the infula, surmounted by the rose-branch, is in this figure absent, and a crossed or crucified globe occupies its place, indicating that the summit of the Earth is divided, and that the Golden Age has passed away. This, then, is the Crown of the Silver, Brazen and Iron Ages; as is most conclusive, from the clouds and sunbeams representing the disorder of Nature and the birth of the sun and moon. This symbol is well worth our attention; for, as Dr. Howard remarks, without it, we should have been at a loss to know "*whether or not the reign of Saturn extended into the Silver Age* ; but by it we see that Jove reigns "*over the three inferior kingdoms.*"

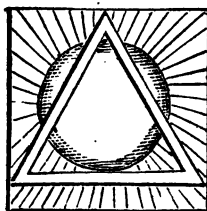


Fig. 16.

Fig. 16 is the Indian symbol of the Trinity, now almost universal, for its various modifications are non-essential. In Heraldry, three similar crowns occupy the place of the equilateral triangle—motto, "*Tria juncta in uno*" (Three united)—or, a trefoil charged with the crowns, bearing the motto, "*Quis separabit?*" (*Who shall divide us?*)

Its explanation breaks up one of the great theological battle-fields. The triangle well typifies the union and perfect equality of the three main products of the chaos-egg, viz: the new Earth, its vegetation, and its animate creatures; and the circles, the new light, or "the wall of fire round about."

Two *intersecting* equilaterals, frequently used, seem to emphasize this union and mutual dependence of the Three. In this state our communication with Nature, our kind, or even ourselves, is very superficial and obtuse. All bodies, animate as well as inanimate, being now too hard or dense, there is no possibility of interpenetration. The sense and delight of *realism*, or of a complete blending with anything external to us, we necessarily lack. We can but "touch and go," sipping the mere "foam of life." But on the new Earth all is reversed; its animate bodies, expanded by fire and water, are soft and clear; thoughts are not expressed, but *seen* and *felt* (for thoughts work minute atomic changes), "the veil" now "spread over all nations" being destroyed in Mount Zion (Isa., xxv, 7). The more ethereal a state, the more it permits realism and unity; best intimated, I think, by the intersecting triangles. The Jews symbolize Deity by the given figure, inscribing within the triangle the words, "*It shall be my delight.*"

In the so-called Athanasian creed, totally perverted by theologians, we have, omitting the innovations of the Christian Bishop; the pure Egyptian doctrine respecting the Trinity, given with great precision; but I need now call the reader's attention only to a portion of practical importance. The law of life, as stated in the second chapter, is, that each person of the Trinity be fed and maintained *directly* from its parent; the vegetation, or Son, must draw from the body of the Earth, from the First, or Father, for its sustenance; and the animate creature, the Holy Ghost, or holy resemblance, the immediate offspring of the Son, the remote one only of the Father, must

be fed only through the vegetation. This law is still in force, and its violation, from ignorance or necessity, by the present unhappy race, is attended with the heaviest penalties. It is against this we are cautioned by the creed, when it says: "Neither confounding the Persons, nor dividing the substance." We "confound the Persons" when we eat or drink the crude material of the Earth's body, unpurified by the process of vegetation; and we "divide the substance" when we tear the Earth or the vegetation, seeking forbidden food. The drinking of water (the Earth's blood) and the eating of animals are indirect violations of this law, now forced on man by the sterility of Nature; and the eating of minerals, as of metals, salts, oxides, etc., is a direct one, for the most part, if not wholly, unnecessary, and much more dangerous.

In the former cases no great injury will result, if proper precautions be observed; but it ought to be well understood that these, too, are against the original ordinances and unfavorable to the highest state of health. In Dr. Howard's discourse on the maintenance of health, according to the ancient philosophy, will be found information invaluable to dyspeptics, or those of a delicate constitution; but I cannot dwell here on this subject.

This creed states, furthermore, that it is necessary to "believe rightly the incarnation of our Lord Jesus Christ," and that he is "one [*i. e.*, with the two others], not by conversion of the "Godhead into flesh, but by taking of the Manhood into God; "not by confusion of substance, but by unity of Person." The name of Christ, in a place like this, is easily accounted for, and proves nothing more than that the philosophy of the West has been interwoven with it, no less than the legends of the East.* Egypt, as well as India, contributes its quota to glorify the hero-god, destined to refine Rome's barbaric conquerors. So the meaning of the above sentence is plain, substituting the word "Son," that is, the vegetation, for the word "Christ." The god-head (the substance of the Earth) is never converted directly into flesh, but indirectly through the intervention of the Son, here called Manhood, since it incloses the essence of the human being. This Manhood is taken or converted into God, or the Holy Resemblance, the third person. Each per-

* The myths respecting the incarnation of Jesus of Nazareth, as a divine pre-existing essence, his conception by a virgin, his ascension to Heaven, etc., have been taken from Hindu stories about Gotama, a demi-god held by the Buddhists in high veneration.

son of the Trinity is called God. And as the three are surrounded by and drink in the same atmosphere, they make one living being, or there is "unity of person."

And observe the distinction the creed makes as to the third person—one that could never have originated from theological subtlety, but only from a true and deep insight—"Neither made nor begotten, but *proceeding*." Though this "possession" is certain, its mode is, as Jewish traditions assert, to us incomprehensible.

The creed brings to my mind the words Paul uses respecting the "Lord's Supper," in his epistle to the Corinthians. Both illustrate forcibly the pliable nature of language, and the possibility of expressing by the very same terms, ideas widely different. Paul, also, in his new-born zeal, evidently adapts the language of Egyptian wisdom to the Lord's Supper, when he writes: "For he that eateth and drinketh unworthily [*i. e.*, of the body and blood of the Lord], eateth and drinketh "damnation [hurt or loss] to himself, *not discerning the Lord's body* [*i. e.*, that it is the Lord's body]. For this cause "many are weak and sickly among you, and many sleep [die]"—words, metaphorical in his sense, but, in that of the philosophy from which he took them, literal. Nor must we feel surprise at these adaptations of Gentile philosophy by Christian writers, remembering the recklessness, or ignorance, some of them display in their quotations from the Hebrew prophets—for bigotry is blind and unscrupulous in every age—but now and then these foreign gems refuse to fit in their new settings, or they shine with a tell-tale lustre.

As another example, take James, chap. i, ver. 17: "*Every good and perfect gift is from above, and cometh down from the Father of lights, with whom is no change or turning shadow.*" Where the "Father of lights," or the golden circle, the parent of the Sun and Moon, exists, there is, indeed, every blessing; no flux of elements or seasons, and, of course, no turning shadows—for these are caused only by the revolution of the sun—but the statement has so little relevancy, where we find it, that it is doubtful if James knew its import. The last phrase, being, I suppose, meaningless to the translators, has been twisted into "*shadow of turning!*" And if such be their treatment of the Greek, what accuracy can the English reader expect in their rendering of the Hebrew, so difficult, if not

wholly untranslatable without a key? And the most faulty or senseless translations are generally of those very passages it most concerns us to understand. It is wonderful, and a disgrace to the age, that a critical revision of the Scriptures from the original tongues, has been so long delayed. If England will not do it, then America should. Men competent to the task, if sought for, will not be wanting.

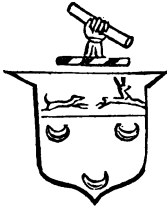


Fig. 17.

The two following figures (17 and 18) are illustrations of the fifth chapter of Zechariah. The explanations I have already given of other chapters closely connected with it would suffice to strip it, too, of all mystery, but the figures do this well, and perhaps more interestingly, one of them being Indian. The *fleur-de-lis** of the shield (Fig. 17), the field of which is gold, placed between the three crescents, indicates the return of the vegetation of the Golden Age after the fall of the moon; for this flower now seems to have taken the place of the ancient lotus;† and the green "Chief" of the shield, presenting us with the hunting symbolism, brings us to the "Roll" of the crest, or to the fiery vaporous mass, ascending in volumes from a partially dissolved Earth, and "going" as a curse over the face" of everything; as in a volcanic eruption, the smoke from which blasts like lightning. The language of the fourth verse identifies this Roll with the *army* of Joel.



Fig. 18.

This remarkable Indian picture (Fig. 18) shows us the "lifting up" "between Earth and Heaven," by the joint operation of the fires from above and from below, of the old weighty Earth, called by the prophet "the ephah," or "a talent of lead." One of the figures wears a flaming Achillean helmet, to personate the subterranean fire, and in the head of the other we recognize the sun, to represent the celestial fire. These the prophet saw as two women (verse 9) with the wings of a stork, bearing away the ephah, "to

* Omitted in the Engraving.

† The lotus, springing from the water in a tropical clime, was the type used by the ancients of the pre-meal vegetation, the effect of fire and water. Hence the various representations of goddesses (symbols of the new Earth) issuing from the calyx of this flower.

build for it," as the angel told him, "a house in the land of Shinar," and to establish it, and set it there upon its own base. "In the land of Shinar," that is, in the land "*shaken out*," or "cast off," the exact meaning of Shinar being, *there to cast off*; so Isaiah, speaking of the flying material of the new land; says: "It shall be as the chased roe, and as a sheep that no man taketh up." Mark the cloud-like drapery through which they are bearing the striped globe. The doom of Art, the "woman that sitteth in the midst of the ephah," is given, as in the Apocalypse, in the seventh and eighth verses.

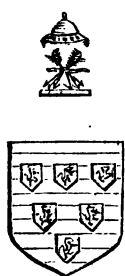


Fig. 19.

The crest of Salisbury illustrates the words of Esdras: "Strong is his right hand that bendeth the bow; his arrows shall not miss when they begin to be shot into the ends of the world." The morion cap is the index of war. The shield consists of ten bars, to indicate erasure or dissolution; and six sable escutcheons charged with a rampant lion. It is the *field* that is here erased through the lion's operations, he being as yet at work or rampant. Motto, "*Sero sed Serio*."

Similarly, the shield of Brownlow exhibits a red rampant lion between three pheons, or barbed arrow-heads, and the crest—the lion again, holding in his paws a pheon pointed downward. In the motto we see Heraldry can distinguish

Let the reader mark the strong antagonism in which all this representation stands to the doctrine of the Earth's revolution about the sun. For, if the sun did not possess the qualities essential to a swift motion, how could he communicate any such to the Earth? Or, how could the latter run the irregular course of a comet out of her usual path? Would she not be simply burned in that path? But a thousand questions, more perplexing and unanswerable, might be asked. Men of science, astronomers, etc., unlike religionists, can have no interest in maintaining a doctrine contrary to Nature and common sense. The sun does not *necessarily* move because he possesses the qualities of motion; for could the Earth, which pulls him round, and whose servant exclusively he is, be destroyed or removed to a non-attracting distance, he would become a fixed star, and remain so to all eternity, or until his supporting stratum of atmosphere were removed. Abstract reasoning from the relation that existed between his parent, the circles, and the first Earth, will settle every question. They illuminated the Earth, resting circularly on her atmosphere, and kept in their place by her attraction; their child, the sun, likewise illuminates our broken Earth, running circularly through her atmosphere (the nearest approach he can make to the office his parent performed), and kept in his orbit by the same attraction. But should the reader hesitate, after all, to abandon the popular doctrine, he can put it, if he will, to a practical test. Let him, on a clear night, fix two stakes of unequal length at a convenient distance (say a dozen yards) from each other, so that their tops shall be in direct line with the pole star. If, after an interval of two or three hours, the stakes are no longer "in directum" with the star, the Earth must have moved, as the star does not; but if, as he shall find, the three points maintain their relative position, he may rest assured that the merit of Copernicus does not equal his fame.

between the sender and the sent, between the Most High and his Messiah: "*Opera illius mea sunt*" (His deeds are mine).

The Arms of Clonbrook, on the other hand, show us the *lion* erased, or "debruised," by the fesse line; the moon and stars fallen (the latter being "sable," to mark their light as extinguished), and the consequent flight of the Earth as a "rising falcon" in the crest. (See Fig. 20.)



Fig. 20.

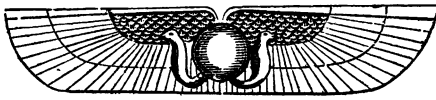


Fig. 21.

Fig. 21 is Egyptian, and shows us the meaning of the words of Job (xxvi, 13): "His hand

hath created the *Flying Serpent*." Twisted as we find it in ancient pictures about the *ovum mundanum*, the serpent typified no evil attribute, but was the natural emblem of the world's constant renovation and eternity; of the first, from the casting of the slough; of the second, from the coil. Hence, those initiated in the Egyptian mysteries wore, as a talisman, a Golden Serpent. And thus does light break from every quarter upon the beauty and truth of the Hebrew writings.



Fig. 22.

Fig. 22 is one of the Brahminical representations of Creation. It shows the two states, the worst and the best, Tartarus and Mount Meru co-existing. About the feet of the woman (Nature) is the Mundane Egg, in the midst of which we have the un-restored region, with its black, jagged rim (corresponding to the "munition of rocks" of Isaiah), and the typical serpent coiled in the middle. Above her head she sustains Mount Meru. The two figures kneeling on the egg indicate the black or Tartarean race.

Two figures (not shown in the engraving) face each other on the opposite side of the Egg. One resembles an angel, the other, like a man, has the grotesque appendages usually ascribed to the devil. They are types of the animate products of the two states.

Numerous other representations does this eloquent language of Heraldry give, showing us facts and details, as to this history, of a highly interesting character, and, if we will but extract the philosophy they convey, of great practical importance also. Some elegant illustrations, and analyses, will be found in Dr. Howard's treatise on this subject, and, I hope, that a republication of his works, in this country, will soon enable all to consult them. A cheap but careful reprint, also, of the works of the older writers on Heraldry, as of Guillim, Holme, Palliot, etc., is much needed, indispensable, indeed, if we would recover the *complete* chart of this history, which now Heraldry only, perhaps, can supply. This dissected map of the Earth's history we must repiece, seeking the sections on the heraldic shields. And let whatever is most ancient, whether legends or traditions, rites or customs, be sacred to us, for these too shall help us in our search for this long-lost knowledge.

It is now, for example, easy to see that the rites with which we mark the chief events of human life illustrate the corresponding epochs of our universal parent, and arose from a knowledge of her history. Her natal cleansing by fire and by water we signify at births by the use of salt* and immersion; her bridal crowning and adornment, at marriages, by the ringing, the decoration, and the orange blossoms of the bride; the gloom and barrenness of her ruined state, by the sombre dress and *weeds* of the widow, and her petrefaction, or local extinction of life, by the erection of stone tombs over the dead. At coronations, a globe surmounted by a cross is carried by the king to signify that he reigns in a crucified world.

But it is in religious ceremonies and ordinances, and especially in those of the Hebrews, that we shall find abundant food for reflection. If Hugo have reason to mourn and protest against the "march of improvement" that demolishes the venerable architecture of old Paris, how much more have we, when this march strives to stamp out those precious spiritual edifices the past has bequeathed us. The changes that are gradually working the destruction of the Christian Faith (though some sects yet dimly reflect both Hebrew rites and the

* Salt being the product of animal life—that is, of burning—is used as the symbol of fire. Baptism, or "washing in water," and "salting," are Hebrew rites (see Ezekiel, xvi, 3), appropriated as their own by Christian sects. Hence the words (Mark, ix, 49), "For every one shall be salted with fire;" that is, the fire of life makes salt.

religious institutions of ancient nations) are not much to be regretted; for this Faith arose from a Jewish misconception and miscalculation respecting a Savior, or Messias; and its doctrines, of any value, are little else than adulterated truths, to be found in purity elsewhere. But it is far otherwise as respects Judaism. This Faith, give it what origin we may, is of an antiquity the most remote, and the literature connected with it is of so peculiar a stamp, that I think it must have been an original growth, rather than a reflex of the doctrines and philosophy of the East. Be this as it may, we could only lose by alteration here, especially as the Jews have been very scrupulous in preserving unchanged their records, rites and traditions. But of late the fever of change, caught from the Christian world, has seized a large section of even the Jews, and threatens to break up the remnants of that mirror, the first-temple worship, which still reflect for us the states and workings of Nature.

"Our age is retrospective," mourns Mr. Emerson; verily it seems to be nothing so little. The doctrines of a Messiah, or Conquerer of Evil, finally to appear, of the resurrection of the dead, of the restitution of all things to their original state of perfection, etc., asserted in some form by every nation, are denied altogether, and customs and rites of grave meaning, and forms of prayer, based upon the highest wisdom, upon truths that should be familiar to all, are discarded as irrational. So may the blind, unconscious of their defect, insist on the removal of the heavenly lights as useless to them! Had the Jewish Reformers of our day reversed their rule of action by rejecting *what they understood*, and preserving carefully *what they did not*, their course were less hurtful to the cause of truth.

What the tendency of this movement is, and how competent are its advocates to sit in judgment upon ancient ordinances, an example or two of its working will best show.

We read in Isaiah (chap. 30, ver. 25 and 26): "And there shall be upon every high mountain, and upon every prominent hill, rivulets, streams of waters, on the day of the great slaughter, when towers fall [alluding to the melting of ice and snow when the heavenly fires are trailed along the mountain-tops]. And the light of the moon shall be as the light of the sun, and the light of the sun shall be seven-fold, as the light of the seven days, on the day that the Lord bindeth up the

"broken [parts] of his people, and healeth the bruise of their wound." In this gracious promise we are told that the sun and moon shall unite their lights to form the luminary of the Golden Age (called the "seven days," or periods, from its duration), which shall give in extent—not intensity—seven times the light of the present sun. The word "people" stands as elsewhere, by implication, for their broken habitation.

Based upon this is the following beautiful prayer used by the Jews on the appearance of the new moon, and rejected as absurd by the Reformers: "May it please Thee, O God, to complete the *fracture* of the moon, that there shall be no waning, and that her light shall be like that of the sun and like the light of the seven periods of the beginning, and as she was before she was diminished; as it is said: 'The two great lights'* [Gens.]; and that the verse which is written shall be fulfilled: 'And they will search for [that is, find] the Lord their God and David their King.'" The quotation, "the two great lights," is a recognition of the fact that the first chapter of Genesis describes the things not of the primæval, but of the second inferior state. By "David their King," is meant the Messianic or Saturnian state, "David" (*i. e., beloved*) being one of the seven epithets given the Messiah.

A similar treatment has the prayer, used on the seventh day of Tabernacles, received: "May it please Thee, O Lord, that as I have fulfilled Thy command, and sat in this tent, so I may be found worthy in the coming time to sit in the Tabernacle of the skin of the Leviathan." This feast commemorates the first age, when man had no need of houses, when "He that dwelleth above the circle of the Earth stretched out the heavens as a curtain, and spread them out as a tent to dwell in." The last words of the prayer refer to that delightful dwelling place, the surface or exterior of "Saturn huge," here called "the skin of Leviathan." And so of many others. Many customs and ceremonies are, for a similar reason, treated with a similar contempt.

But what is still worse, injunctions and prohibitions for the preservation of health, the wisdom of which, in many instances, physiology and experience have but too well shown, are also considered antiquated. Have the physical laws of man's constitution so changed that we may now eat with im-

*This quotation is argumentative for the word "diminished;" since either of "the two great lights" must be regarded as a diminution of the one parent luminary.

punish the flesh of all sorts of animals and reptiles, and even their blood, which engenders the worst forms of brutality and insanity? that we may neglect the sanitary rules against infection, and for regulating the commerce of the sexes, etc., and violate in general the "statutes perpetual for all generations?" Have Reformers no way of distinguishing what is local and ephemeral from what is general and forever? But, in truth, all the laws of the Pentateuch, except those concerning obsolete institutions, such as slavery, temple worship, etc., appear wholesome, and many of them indispensable, not only for Jews, but for all mankind.

Reformers, indeed, assert that there is a great difference between the moral law and the ceremonial; that the former is the essence, the latter the mere type, of the good; that the prophets urged only the keeping of the former, etc.; all which means, I think, that the mental state should be the chief object of our care, and not that ceremonials should be wholly disregarded. And, indeed, aside from the argument this history furnishes for their observance, does not spiritual weakness (at least in the mass of mankind) generally follow the neglect of ceremonials? Is it not through the ceremonials Reformers despise that the Papacy has wielded, and still wields, such power over those influenced merely by the senses? Has the spread of Puseyism in England no lesson to teach?

The plea that it is difficult, in America especially, where the *vox populi* is both priest and king, to resist the *spirit of imitation*, is indeed a strong one, and should make those more wisely conservative less censorious; but they who have left old things for new, should reflect that "judgments" attached to violations of law, material or spiritual, are now as inevitable as ever, and that if people will set up and worship golden calves, be they literal or metaphorical, and prefer flesh-pots of Egypt to manna from above, history holds out no hope that it will prove a shield in the day of social or political trouble, to say "we did as the nations around us."

Furthermore, to reject old usages, and pronounce them meaningless, because we do not understand them, seems as judicious as to burn the formulas of a mathematician because unaccompanied by their demonstrations. With more reverence and less arrogance, customs, even the most trivial, may vindicate their sense to us, and show that they possess, at least, "some historical or natural elegance." To cite but one exam-

ple: The new school will worship with their heads uncovered, contrary to ancient usage. Had they known the reason of the usage they would not, I suppose, have made an innovation. Everything connected with the first Jewish temple typified, as I said, the perfection of the first age. No one having a physical defect, or even an unsightly appearance, could officiate therein. And every house of worship, since constructed, is invested by the Jews with the same symbolical character. The human head is the true form of the new Earth; how unseemly, then, that this natural type of the Earth-temple should be uncovered, that is, *uncrowned*, in a place representing perfection. The shame and sorrow of this unhappy wreck is, that "the crown is fallen from its head;" but it is the contrary state that must be represented in a place dedicated to light and beauty.* The Turkish head-dress is the best representation of the new Earth's crown, or light circles; designed, also, as such.

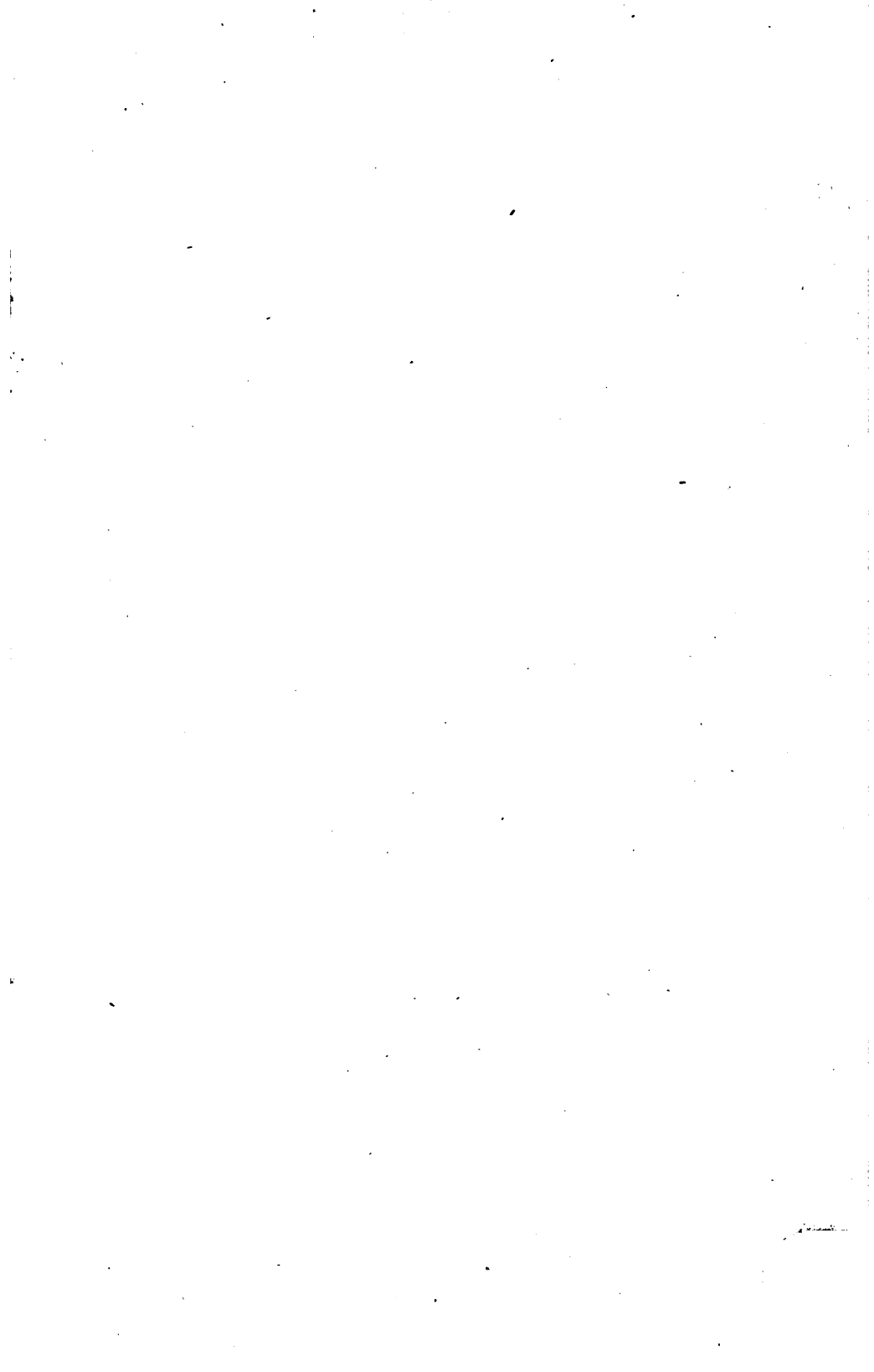
Nor would it be difficult to show that a sense, equally as good and deep, underlay and originated the old appointments of Jewish worship; but as such an exposition might interest only a few, I shall not weary the reader by lengthening with it this chapter, already, perhaps, too protracted.

I have but glanced at Heraldry, yet how much does that glance suggest! Can you, who have followed me thoughtfully to the close, view, henceforth, its representations without emotion? Shall these be any longer subjects of interest to archæologists or antiquarians only, now that their deep sense is revealed to you, now that you know them as the insignia proper not of man but the universe? O the universe, I say: for the system of our world, being an optimism, is that of every other throughout space. Within the last three hundred years more than a dozen so-called planets, but more probably the fires of bodies invisible to us, have disappeared from our sky.

And as some old piles, spared by Time, though twined with his livery of decay, still throw their spires to the sky, still show, in their well-marked outlines, the ruling thoughts of the architect; so these heraldic pictures, marred by man, or dimmed by the dust of ages, now loom before you, in all their portentous significance.

*Hence the formula of prayer used by the Jews when they cover the head: "Blessed art thou, O Eternal, who crowneth Israel with glory."





14 DAY USE
RETURN TO DESK FROM WHICH BORROWED

LOAN DEPT.

This book is due on the last date stamped below, or
on the date to which renewed.

Renewed books are subject to immediate recall.

LIBRARY USE	SENT ON ILL
APR 27 1960	AUG 15 2002
	U. C. BERKELEY
LIBRARY USE ONLY	
FEB 04 1960	
CIRCULATION DEPT.	
AUTO DISC.	
FEB 04 1960	
CIRCULATION	

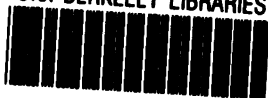
LD 21A-50m-4,'60
(A9562s10)476B

General Library
University of California
Berkeley

Carey, J. H. C3
Restoration of the earth's
lost history

YC 30294

U.C. BERKELEY LIBRARIES



C038909667

BD701

C3

Carey

69933

UNIVERS

ARY

MAN!
BEHOLD THY HABITATION
AND
Know its Destiny.